

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1103.

LONDON, SATURDAY, DECEMBER 16, 1848.

PRICE
FOURPENCE
Stamped Edition, 6s.

For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 25fr. or 15s. the year. To other Countries, the postage in addition.

KING'S COLLEGE, London.—The APPOINTMENT OF WRITING and SECOND ARITHMETICAL MASTER to the School being now VACANT, the Council are ready to receive applications accompanied by testimonials. Candidates must be members of the United Church of England and Ireland. The salary is fixed at 100l. per annum, with an allowance of 5s. per annum for each pupil in the school over 500. The number of the school has generally varied between 450 and 500. The hours of attendance are daily from 9 to 3, except on Saturday, when the school closes at 12. All applications, addressed to the Secretary to King's College, London, are to be sent in on or before 4 o'clock on Friday, Dec. 29, 1848. Each applicant is requested to name his age. By order of the Council. J. W. CUNNINGHAM, Sec.

THE ARCHITECTURAL ASSOCIATION having made arrangements for holding an ARCHITECTURAL EXHIBITION, in March next, at one of the Public Galleries, invite the co-operation of Architects and the Fine Art Professors. The projected Exhibition will be annual; and all particulars respecting the same, with due notice for the delivery of Works for Exhibition, will be communicated by circulars and through the usual channels of advertisement. For further information may be obtained on application to the Secretary for the Exhibition. R. C. DUDLEY, Hon. Secs. W. W. DEANE, Hon. Secs. 1, Lyon's Inn Hall.

ARCHITECTURAL PUBLICATION SOCIETY.—The Committee having made a selection of works for publication, the List can be obtained of the Honorary Treasurer, Mr. T. H. DODD, 10, Bolton-garden, Russell-square; or of the Honorary Secretary, Mr. WYATT FARWORTH, 11, Caroline-street, Bedford-square. Members are requested to take notice, that in order to determine the number of copies to be printed, the Subscription Books will be closed on the 1st of January next.

ROYAL AGRICULTURAL COLLEGE, CIRENCESTER. Patron—H.R.H. PRINCE ALBERT. President of Council—Right Hon. EARL BATHURST. Vice-President—Right Hon. EARL DUCIE.

Principal—JOHN WILSON, F.R.S.E. F.G.S., &c. Chaplain and First Master—Rev. G. M. TANDY, M.A. Second Master—J. S. MORELAND, C.E. Resident Professor. Agriculture—JOHN WILSON, F.R.S.E. F.G.S., &c. Botany, Geology, &c.—JAMES BUCKMAN, F.G.S., &c. Mathematics and Natural Philosophy—Rev. G. M. TANDY, M.A. Veterinary Practice—JOHN ROBINSON, M.R.C.V.S. Surveying and Practical Engineering—J. S. MORELAND, C.E. Objects.

The object of this Institution is to provide such a course of instruction as will be most useful to the practical farmer. The benefits to be derived by the Agriculturists from a judicious application of scientific information are becoming more and more generally acknowledged; while the means of obtaining this information, if it need it can be obtained at all without the time and money which are so often wasted in the operations of husbandry, are so scattered and costly as to be within the reach of very few. The College course of instruction is conducted in such a manner that, while the student is well based in the principles of science, his relations with agriculture are specially touched upon and explained; and their practical application shown, as far as possible, in the operations of the College farm. The theoretical and practical teaching go hand in hand, and the whole is combined with the advantages of college discipline.

By order of the Council. PHILIP BOWEN, Secretary. London Office, 36, King William-street, Charing-cross.

THE REV. GEORGE GILFILLAN has most kindly consented to give a SECOND LECTURE on behalf of the funds of the EARLY CLOSING ASSOCIATION at Dr. Fitcher's Chapel, Finsbury Circus, on WEDNESDAY EVENING, Dec. 20, at half-past 8 o'clock. Subject—The Christian bearings of Astronomy, with a review of Dr. Chalmers's celebrated argument in his Astronomical Discourses.—Tickets, 1s. each, to be had at 9, Exeter Hall, and other places as before, and as now announced by bills. J. LILLWALL, Secretary. Office, Strand.

MR. EMERY, Comedian, will DELIVER the FIRST of a COURSE of THREE LECTURES 'ON the DRAMA, its ORIGIN and HISTORY,' at the WATINGTON CLUB and METROPOLITAN ATHENÆUM, 180, Strand, on MONDAY EVENING NEXT at 8 o'clock precisely.—Admission, 1s.; reserved seats, 2s.

EXETER HALL.—On THURSDAY EVENING, December 21, 1848, will be performed (for the first time in the Hall) *WEDDELSON'S Sacred Cantata, 'LAUDA SION'* (Composed for the Festival at Liege in 1846). Adapted to English words by W. Bartholomew, Esq. To be followed by *HANDEL'S 'MIDWINTER NIGHT'S DREAM.'* Principal Solo Singers—Miss Birch, Miss E. Birch, Mrs. Noble (late Miss Dural), Mr. Looney, and Mr. Whitworth. The Chorus will consist of the Members of Mr. Hullah's First Works School. The ORCHESTRA will be complete in every department. Price of Admission.—One Shilling; Half-a-crown; Five Shillings. Leader—MR. JOHN LULLAH. Tickets may be had of Mr. PARKER, 445, West Strand; 9, Exeter Hall; of the principal Music Sellers; and at the Apolloon Rooms, 10, St. Martin's-lane. The Performance will commence at half-past 7 o'clock.

TO NEWSPAPER and PERIODICAL PROPRIETORS.—WANTED, by a Printer, whose Office is in Fleet-street, and centrally situated in Fleet-street, with every facility for Printing, &c., the Printing of a first-class Newspaper or Periodical. Every description of Book and Jobbing work undertaken. Estimates given.—Address, W. C. P., 15, Southwark-street, Russell-square.

NOTICE TO BOOKSELLERS.—An INJUNCTION was granted by His Honor Vice-Chancellor Knight Bruce on Thursday, the 7th of December instant, to restrain the Sale in this Country of the American Edition of WHEATON'S ELEMENTS OF INTERNATIONAL LAW, the Copyright of which Work in the United Kingdom being my property. BENJ. FELLOWES. 12th Dec. 1848. Ludgate-street.

TO PUBLISHERS.—A Gentleman who has been for some time successfully and profitably engaged in the production and publication of illustrated works, and books of a highly respectable and extensive Establishment in which the influence and capital in order to work this new and advantageous branch of the trade more extensively. The advertiser is capable of taking the entire management of this branch.—Address, post paid, A. Z., 5, North-place, Lambeth.

TO AUTHORS IN WANT OF A PUBLISHER.—The Advertiser, who will shortly commence Business as a Publisher at the West End, begs respectfully to announce that he would be glad to treat with Authors for the Publication of their Works. And having had many years' experience in a highly respectable and extensive Establishment in which the Prose and Poetical Works of some of the most popular Writers have been published, and being determined that the Works which may be entrusted to him for publication shall be printed, &c. in the neatest and most elaborate manner possible, and that the business in every department shall be most competently and respectfully carried on, he trusts that Authors will be induced to favour him with their support. Communications relating to Terms, Estimates for Printing and Binding, or other particulars, addressed in the first instance to M. S. ROBERTS, Bookseller, 2, Arabella-row, Finsbury, will receive immediate attention.

THE EDINBURGH REVIEW. No. CLXIX, will be published at Christmas.—ADVERTISEMENTS for insertion are requested to be forwarded to the Publishers before Thursday next, the 21st, and BILLS by Saturday next, the 23rd inst. London: Longman & Co. Paternoster-row.

THE QUARTERLY REVIEW. No. CLXVII.—ADVERTISEMENTS for the forthcoming Number must be forwarded to the Publisher by the 23rd and BILLS for insertion by the 25th inst. John Murray, Albemarle-street.

WESTMINSTER AND FOREIGN QUARTERLY REVIEW.—BILLS and ADVERTISEMENTS intended for the forthcoming Number should be sent on or before Friday the 22nd inst. Geo. Lion applying, 1, Whitefriars-street, Fleet-street.

FIRST CLASS ADVERTISEMENTS.—In order to secure the insertion of ADVERTISEMENTS in the new Edition of 'DOD'S PRIMER, BREVETAGE, AND RECOUNTAGE FOR 1849,' they should be sent immediately to the office of Mr. C. MITCHELL, Advertising Agent, Red Lion-court, Fleet-street.

NEW MONTHLY MAGAZINE.—No. 337 will be ready on Saturday, the 30th inst. ADVERTISEMENTS for insertion in the January Number of this popular and long-established Magazine, must be forwarded to the Publishers before the 28th inst. and BILLS before the 28th inst. Chapman & Hall, 156, Strand.

ADVERTISEMENTS for insertion in the JANUARY NUMBER of THE ART-JOURNAL must be sent on or before 2nd INSTANT to the Office, Marlborough Chambers, 49, Pall Mall; or to the Publisher, Mr. George Virtue, 25, Paternoster-row.

TO ADVERTISERS. The circulation of the ART-JOURNAL exceeds 13,000 monthly; an extent of circulation unparalleled in periodical literature. The popularity of the 'VERNON GALLERY' will, it is presumed, materially increase the issue of the work in 1849. The ART-JOURNAL is received into the best of the circulating libraries, and the leading public Institutions; it is kept as a work of reference during the month, and its Advertisements are consulted as articles of news. It is therefore a peculiarly desirable column for Advertisers who address themselves to the higher classes of society, or to the intelligent of any class; to manufacturers and to all persons of refined taste. Thus its advertising columns become pre-eminently serviceable to Advertisers generally.

ETCHING.—Mr. ROBERT WALLIS, whose numerous works as an Engraver have been received by the Public with considerable favour, proposes to give PRIVATE LESSONS in ETCHING to the Nobility and Gentry. An Art which has been successfully practised by Her Majesty and Prince Albert cannot fail to find numerous admirers; and the Advertiser is consequently induced to believe there are many among the classes he addresses who may also be desirous of acquiring it. He is of opinion that ten or twelve lessons would enable those who have some knowledge of drawing to attain considerable proficiency.—Application, in person or otherwise, may be made at the office of the Art-Journal, 49, Pall Mall, or at Mr. Wallis's residence, 1, Canonbury-lane, Islington.

THE SHAKESPEARE MEMORIAL.—To Sculptors and Artists.—A PRIZE of a GOLD MEDAL is hereby offered for the undertaking for the most approved DESIGN for a METROPOLITAN STATUE OF SHAKESPEARE, to be erected at the west end of London, and to be erected for the Second Best Design. The statue or group is to be placed so as to command four approaches, consequently its locality will materially aid a classical composition. The drawings are to be retained by the undersigned, who proposes that they shall be exhibited, and afterwards published in engraved outline, with a biography of the several artists, &c. The profits of the exhibition of Art (in itself a memorial to Shakespeare), to be devoted towards the cost of the statue. The drawings to be transmitted to the undersigned, on or before the 1st of March, 1849, the drawings to be retained by the undersigned, who proposes that they shall be exhibited, and afterwards published in engraved outline, with a biography of the several artists, &c. 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LONDON, SATURDAY, DECEMBER 16, 1848.

REVIEWS

The Life and Remains of Theodore Edward Hook. By the Rev. R. H. Dalton Barham, B.A. 2 vols. Bentley.

The publication of this book has been deferred too long. Mr. Barham's preface acquaints us that the materials for its second volume (a republication of articles from the *John Bull*, &c.) were arranged many years ago. In the interim the public learned through the medium of a leading review the facts of Theodore Hook's life, public and private. Frailties not generally known were set in awful array, that the vanity of the course run by one who—
—to party gave up what was meant for mankind

might sink deep into the minds of the young diner-out and the dealer in political satire. Such a lesson may have been very needful to the holders of "soup tickets" (as Sydney Smith phrased it):—the melancholy and unprofitable conclusion of a career seemingly so gay and brilliant might well be pondered over by all entering upon journalism. But the warning and the disclosure acquired a double significance from the quarter whence they proceeded. "Punch has no feelings!" said Dr. Johnson, brutally referring to Garrick: and the revelations in question substantiated to the fullest the bitter truth of Gray's line—

A favourite has no friend!

At any rate, no enemy could have done such grave disservice to the memory of Theodore Hook as was done in the article in question,—for by no enemy could his life, behind the curtain, have been so intimately known.

Mr. Barham had to work out his subject in face of the painful impression produced by the biographical notice referred to. To perform such a task required no ordinary amount of vigour and fairness. The case has its points of defence and extenuation which, if rightly seized by a powerful thinker and fearless writer, might have been turned to good account. When we are bewailing the follies of lionism or the low morality of the unscrupulous tool, shall the society that made the Lion—the party that handled the tool and profited by its use and its abuse—altogether escape? May we not ask, what manner of good men received the Lion at their feasts, or sat at his?—what order of personages consented to be served by the vulgar back-stairs gossip of one whose *shibboleth* was "gentility and silver forks! no lamp oil!—no Russell Square!" A writer of the life of Theodore Hook, taking such a line of inquiry and comment as this, might have done good service to literature—and some to the memory of the literary man figuring as an example!

We shall pass lightly over the facts of Mr. Hook's life. He was the son of the well-known musical composer who flourished at the close of last century, and is said to have produced one hundred and forty complete works and upwards of two thousand songs, (the latter principally for Vauxhall). Theodore was born in the year 1778—and slightly and capriciously, but liberally, filled with book-learning. His real education was under the Vauxhall and play-house influence which drove him, while a boy of thirteen, to put together his first dramatic sketch. Removed to Harrow, he there began his career as a practical joker. At Byron's instigation (so Mr. Barham assures us) Hook, "on the night of his arrival, threw a stone at a window where an elderly lady, Mrs. Drury, was undressing!" The next step of which we read as taken by Theodore is his entrance, when seventeen, on the stage of Drury Lane as the

writer of an opera-book to which his father set the music. He continued for a while to work for the playhouses, enlivening his professional life with flowers of academic gaiety.—

"On one occasion poor Dowton was well nigh frightened from his propriety by the sudden appearance of his young friend upon the stage, who, in appropriate costume, and with an ultra-melodramatic strut, advanced in place of the regular walking gentleman to offer him a letter. At another, during the heat of a contested Westminster election, the whole house was electrified by a solemn cry, proceeding apparently from the fiend in the 'Wood Demon,' of 'SHE-RI-DAN FOR E-VER!' and uttered in the deepest bass the speaking-trumpet was capable of producing."

The palmy days of playgoing, as Leigh Hunt pertinently remarks—*apropos of Bozzy's* imitation of the cow in the pit of the theatre—were indeed "illustrated" by licences and familiarities which would not now be tolerated! After a while, Hook, tired of farce-writing, commenced farce-acting. 'The Berners Street Hoax' was a drama on a grander scale than any which he had patience and genius to produce elsewhere. But the comedy of the change—the after-career of the musical diner-out considered—lies in the holy horror and disgust which Hook expressed for the world of motley from the moment when he turned his back upon it. Amid the brave and ennobling pursuits of stealing Highlanders from snuff shops—robbing decent citizens of pump-handles and knockers—while he gave in to every suggestion which impudence, whim, and absurdity could prompt,—how glorious and consistent was the disdain which called *Harlequin* "low" and *Columbine* one of those persons "better never talked about." In no character does our hoaxer appear more absurd than that of *Histrionastix*!

How Hook went through the phase of love-making, in which all "young gentlemen" must be "sad as night" at one period or another of their lives, is told in a ballad, the burden whereof, "Taunted Dean," may in after years have suggested to the satirist of stage sentiment the manner of *Mrs. Fuggleston's* exquisite ditties. How in 1812 he went to the Mauritius, with an appointment of 2,000*l.* a year,—and six years later returned to England under impeachments from which, just or unjust, he was never able to clear himself,—are matters of sadder history. Mr. Barham is laudably anxious to disentangle truth from falsehood, reality from exaggeration:—but he does not write as if the full data were before him. Suffice it to state, that from Hook's return to England till the close of his life he was involved in heavy pecuniary difficulties; and this in spite of occupations and connexions which might, some will conceive, have procured him ample means of extrication. But the resolution was wanting.

The occupations in question were the establishment of the *John Bull*—the connexions with such persons of worship and influence as Mr. Wilson Croker and Mr. Manners Sutton.—The "history and mystery" of the *John Bull* and its temporary influences on our newspaper literature, are too important to be dismissed in a few words. Mr. Barham tells his tale lightly, like one anxious to make the best of matters.—

"Much has been said, insinuated, and conjectured respecting the early history of the 'John Bull': a pleasant mystery has long hung over its birth and nurture. * * It has been intimated, even lately, that Sir Walter Scott, whose penetrating eye detected the future hero in Sir Arthur Wellesley, pointed out to a personal friend of George IV., Mr. Theodore Hook as a fit and proper person to wake the thunder and direct the storm that were to blast the budding hopes of Radicalism. This supposition would certainly seem to derive additional weight from the fact

of Sir Walter's intimacy with one of the real projectors, Daniel Terry. We have, however, the best grounds for believing, that by Hook himself and his old literary ally, *Arcades ambo*, the rough design was originally struck out; that it was neither prompted by any 'illustrious personage,' nor promoted, in the first instance at all events, by pecuniary assistance from any extrinsic source whatever. A suspicion, perhaps, may be admitted, that the party whose interests were so materially advanced by the new paper, did not prove altogether unmindful of the obligation. But, whether any thing in the shape of an *honorarium* was, or was not, subsequently tendered to the proprietors, it is not in our power to state."

Those who recollect in Sir Walter Scott's correspondence his recommendations of "the tureen story" as an engine of annoyance to "Dr. Philopatris Parr,"—and other passages of like quality,—his connexion, too, with the Edinburgh *John Bull*—*The Beacon*—started shortly after, and conducted on like principles—will hardly wonder if, considering the known sympathy betwixt Abbotsford and Carlton House, the minstrel who in "his salad days" had recited Southey's rhymes and told Border tales for the amusement of the interesting Princess at Blackheath, should take an eager part in the paper-warfare against the ill-starred Queen at Brandenburgh House. But, if Sir Walter had any hand in deciding the line or operations, there can be no doubt that Hook "bettered the instruction."

"Hook conceived the plan of starting a periodical by way of counterblast to the puffatory notifications in the 'Times,' 'Chronicle,' &c., and in which a thorough sifting of, and investigation into the life and position of every individual who appeared in the Queen's society should be published, and every flaw in the reputation, every weak point in the family history, of her adherents duly brought to light. * * It was, as has been observed, one of his favourite axioms, constantly occurring in his novels, that there exists some weak point, some secret cancer in every family—he had his own—the lightest touch on which is torture. 'Upon that hint he spoke.' Those of the clergy, also, were duly chronicled, who took upon themselves to introduce the Queen's name in the Liturgy, a mark of attention particularly inconvenient to certain peace-loving pluralists, who were in the habit of praying very heartily for the Queen, where her cause was popular, but who adhered strictly to the Rubric where the 'Squire happened to be Tory, or the parish officers intolerant.'"

On "these hints" the *John Bull*—having for its sign a Bible and Crown, if we recollect rightly, —was founded!—

"Application was naturally made to their old friend Miller, the publisher of their former venture; all losses were to be repaired and a fortune made out of hand by the unquestionable success of the present speculation, but that gentleman, luckily perhaps for himself, happened to entertain strong opinions upon the subject of 'fine and imprisonment!' With him all argument proved, as Hook said, *Newgate-ory*;—he declined."

We need not remind the reader to what extent and among what class this happily devised engine of torture was successful; having a few words to add to its history.—

"The death of the Queen, in the summer of 1827, produced a decided alteration in the tone and temper of the paper; in point of fact, its occupation was now gone; the main if not the sole object of its establishment had been brought about by other and unforeseen events, the combination it had laboured so energetically to thwart was now dissolved by a higher and resistless agency. Still, it is not to be supposed that a machine which brought in a profit of something above 4,000*l.* per annum, half of which fell to the share of Hook, was to be lightly thrown up, simply because its original purpose was attained; the dissolution of the 'League' did not exist then as a precedent. The Queen was no longer to be feared, but there were Whigs and Radicals enow to be held in check, and, above all, there was

a handsome income to be realized by fair and legitimate means."

The desire for such "fair and legitimate" profit could hardly fail to communicate itself to a circle somewhat different from that by which "the handsome income" was originally enjoyed. Other editors were fired with generous emulation,—all under pretext of taking public morals in charge. Accordingly, a race of periodicals appeared, each in its turn more pungently "devilish" than its predecessor,—each one increasingly crammed with intimate knowledge and friendly revelations concerning some devoted class. "Up stairs, down stairs, in my Lady's chamber" were the quiet and orthodox gentry of England invited to ramble, in order that they might be sure that "my Lady" was about no mischief. Key-hole revelations fetched a high price;—back-stairs intelligence, no matter whether true or false, was eagerly welcomed, dressed up and promulgated—at first to terrify the culprits of May Fair and Grosvenor Square,—and afterwards, when subjects grew scarcer and taste coarser, to keep in order the wretched people who presume to live and endure to be happy in the district on the desert side of Oxford Street. By degrees, there began to ooze out very exciting tales of "hush money,"—"black mail" ruthlessly exacted in return for the exemption of those marked out for the public service! The rise, decline, and fall of this school of literature is happily written in our Police Records and in the annals of our Law Courts. But whensoever or wheresoever the subject is adverted to, let it never be forgotten for whose defence originally the abomination was founded and by whom it was covertly supported. Ere we have done with this abomination, a word is claimed by the meagre excuse for it put forward by Theodore Hook's present biographer.—

"All that can be urged in extenuation is, as we have said, the rancour and recklessness with which characters even more sacred, and involving greater public interest, were traduced by writers on the other side; among whom might be numbered not only the herd of professional and insignificant libellers, but not a few of a far higher and more responsible class—men of rank and eminence."

Mr. Barham should have told us who the "more sacred characters" were. We have been used to conceive that the character of Wife was a sacred tie,—and should have imagined that our apologist would probably consider Royalty as in the first circle of Sanctities. But "the rancour and recklessness" with which the *Fudges* and *Thomas Browns* of the Regency discussed public actions and public characters can be dealt with less conjecturally. Never, so far as we can recollect, did they fasten upon "the secret cancer in every family," as a measure of party annoyance. Doing fullest justice to the wicked wit of Whiggery, we may safely assert that it was reserved for Hook and his associates to attack the Public Man through the females of his household—to rake up, regarding a mother, a wife, or a sister, every prurient insinuation or double entendre, just double enough to be warrantable in ears polite, by which the obscure, the unoffending, the insignificant might be exhibited in the gross flare of vulgar mockery. It was reserved for them to ticket persons obnoxious because of their wit, beauty, or social success, with those imputations which, even after the filth has been washed away, yet leave behind a mark and stain difficult of effacement.

Enough of an odious subject.—The further facts of Theodore Hook's life on which there is reason to dwell are few. The golden age of the *John Bull* had hardly passed, when its editor seems to have found it necessary to break fresh ground; and accordingly he betook himself to novel-writing. Encouraged by the

success of 'Sayings and Doings,' the series of lively, dashing tales appeared by which Hook's name was—and remains to be—most known beyond the range of the London coteries; alternating with a literary work or two of more solid pretension, and of late years, with the editorship of the *New Monthly Magazine*. Mr. Barham—like the Reviewer to whom we have already referred—insists on the cruel disadvantage under which all Hook's literary works were produced. His life seems to have been divided between self-reproach, added to pecuniary anxiety—the two making a torture which perhaps more than any other is calculated to abase the spirit and pals the fancy,—and a career of brilliant social representation, making "the watches of the night" vanish like an ugly dream! There were few great houses of one political colour which considered their "century of attractions" complete till Hook had "sung his song" therein. His powers of amusing were almost inexhaustible. His faculty of improvisation with a running accompaniment at the pianoforte (though less marvellous than it would seem to those not born in an atmosphere of *Vauxhall* fertility) was made notorious by the lucky hits which were struck out in the excitement of the moment. Then, for the delectation of Lion-feeders in satin, there was no lack of tales to be told of Lion-feeders in linen. Bloomsbury "vulgaries" provided the tables of *Belgravia* with a relishing savour. That Mr. Barham falls in to Hook's humour of recommending himself as merely a Lion "by accident"—"among old friends," or "for a select few," the following stories sufficiently evince.—

"Notwithstanding the real affection he felt for Hill, Hook was sometimes led, as is the case with spoiled children, whether of larger or lesser growth, to trespass overmuch upon the good nature of his friend—almost worshipper—and to allow himself liberties which no degree of intimacy could justify. An instance of the kind occurred at Sydenham, when Hook, resenting the introduction of a comparative stranger to their saturnalia, chose to assume all sorts of extraordinary and offensive airs to the great discomfiture of his host, who, with the warmest desire to 'see everybody comfortable,' had not always, perhaps, tact commensurate with his benevolence. Having completely mystified the unwelcome guest during the hour or two before dinner, when that meal was served Mr. Hook was not to be found; search was made throughout the house, but in vain. The garden was scoured and a peep taken into the pond, but no Hook! The party at length sat down, and a servant soon after informed them that he had just discovered the lost one—in bed! Hook now thought fit to make his appearance, which he did in strange guise, with his long black hair plastered over his face, and his whole head and shoulders dripping with water. 'Feeling a little fatigue,' he said, 'he had retired to rest, and by way of thoroughly arousing himself had just taken a plunge in the water-butt;' at the same moment, and before he had time to partake of any of the good things before him, Mr. Hook's carriage was announced; and merely observing that he had recollected an engagement to dine that day in town, he bowed and quitted the company. It is not possible to estimate the degree of provocation that led to his extraordinary, and, as it stands, certainly inexcusable procedure; but he, of all men, was particularly exposed to annoyance from the intrusive curiosity of people, who seemed to consider they had been lured to the table under false pretences, if Mr. Hook declined 'tumbling' for their amusement, and from the scarcely less offensive adulation of those who thought themselves bound to grin and giggle at every word, however commonplace, that fell from his lips. Those who were present will not readily forget how completely he succeeded in extinguishing the laughter of one of these indiscriminating admirers who frequently beset him in society. In consequence of his arriving late, as was usual with him, Hook was placed next an individual who eagerly availed himself of an opportunity, never

before enjoyed, of entering into direct communication with his eminent neighbour. The slightest symptoms of fun, on the part of the latter, were hailed with noisy approbation, and his puns were instantly repeated for the benefit of those at the upper end of the table with highly flattering comments, such as 'Uncommonly good! capital! excellent,—is it not?' &c. But not content with this busy retail business, Mr. — endeavoured to monopolise Hook's conversation altogether, constantly appealing to him,—asking his opinion on this subject, what he thought of that; and, in short, forcing himself upon the other's notice in a manner not less ill-bred than annoying. A mode of escape suggested itself. Hook, who was unwilling to disturb the company by any display of that severity which he had at command, chose to adopt sedatives, replying courteously to every remark, and invariably concluding with: 'But, my dear sir, you don't drink.' Gratified by the attention he obtained, his new friend began to push forward his observations with greater confidence; they were all received with a polite smile, a nod of assent, and a motion towards the decanter:—'Exactly! but I see, my dear sir, you don't drink.' Glass after glass was filled and emptied by the unsuspecting Mr. —, at the suggestion of his companion, who redoubled his civilities as he observed an increasing profundity in the former's criticisms, a wilder luxuriance in his eloquence, and a more decided tendency towards imperfect articulation. 'You see, Mr. Hook, with regard to Shakespeare, my opinion is,—' 'I beg your pardon for the interruption; but permit me,—your glass, I see, is empty. My dear sir, you don't drink.' The finale was not long delayed; the enemy did his work, and stole away not only his victim's brain but his speech also. The effect of the potent spirit became visible about the same time upon another of those present; and it was not unamusing to observe the contrast afforded by the gentlemanly demeanour of the one and the coarse vulgarity of the other, both alike thrown off their guard by the insidious juice."

Here, as we are touching upon mirth round "the mahogany tree," we will introduce episodically a pair of anecdotes; by no means, however, asserting that they have not appeared in print before.—

"The title of one of Mr. Mathews's pieces 'Earth, Air, and Water,' gave rise, according to Theodore Hook, to a somewhat curious blunder; he despatched one evening a clever and ingenious Scotch acquaintance with the newspaper orders to the Lyceum; and on the following morning asked his opinion of the performance. The gentleman said that it was rather comical upon the whole, but that there was a little too much matter of fact about it, and that as for fun he did not think quite so much was made of it as might have been. Hook asked if the rest of the audience laughed;—he said not much, but this he attributed to there being but few people in the house. 'Well, but,' said the editor, 'surely you liked the songs,—did you not think Mathews a very droll person?'—The gentleman replied that there were no songs, and that he did not think Mathews so very droll; he had a good deal of quiet humour certainly, and an admirable delivery; he had never seen a more gentlemanly man in his life, bating that, perhaps, he was a little too fat. Hook was completely puzzled,—a dull entertainment, as songs, a thin house, and a fat performer!—it was past comprehension, till a reference to the play-bill showed that his Scotch friend, having visited the theatre on the Wednesday, had been listening unexpectingly to Mr. Bartley's Lecture on the Structure of the Universe, which was delivered on the alternate nights; and which, from its subject, he was quite convinced was no other than the celebrated representation of the great humorist."

"A Mr. R—, a wine-merchant, was very intimate with Fauntleroy, and with a few friends was in the habit of dining with him frequently. On those occasions, when the party was not too large, the host would produce some very choice old Lunelle wine, of which R— was exceedingly fond, but Fauntleroy could never be prevailed upon to say where he got it or how it could be obtained. When the latter was under sentence of death, his old associates visited him repeatedly, and at their last interview, the night before his execution, R—, after having bid his

farewell with the rest, on a sudden paused in the prison passage, returned to the cell, and said in a low voice to the criminal,—"You'll pardon my pressing the subject, but now, at all events, my dear friend, you can have no objection to tell me where I can get some of that Lunelle."

By Mr. Barham's record we find that besides such light ware as this, Hook had also his store of graver passages at which no man was to jest—ghost stories, coincidences—his own experience of the *Flying Dutchman* of the Cape—his own illustration of the mishaps which must needs follow dinners of thirteen! But these facts and feelings were probably kept for serious talk in serious houses.

We have little more to touch upon. Mr. Barham tells with tenderness how, as years passed on, difficulties thickened, health gave way, and the spirits of the Wit were more and more artificially forced and artificially sustained,—till both finally yielded; and on the 24th of August, 1841, he retired from the scene which he had filled with so much animation, if not good grace. Of the manner in which he was mourned we are not called upon to speak. The reader desirous of filling up our sketch may consult Mr. Barham's book,—which is well packed with anecdotes in style akin to those which have been extracted.

On turning to the second volume of this work, which is devoted to Hook's "Remains," the unsatisfactory nature of their author's life seems to us painfully illustrated. There is a "flash," as Mrs. Thrale might have called it, in abundance; but more reckless ill-nature and vulgarity than can be excused in one so brilliantly gifted, and whose watchwords were aristocracy, refinement, and fashion. The pleasures of the friend of Viscounts, the familiar of Marquises, the sworn supporter of "the most complete gentleman in Europe," the table companion of fastidious critics, now gathered together after a lapse of years and examined without intervention of that colouring medium which party spite and party vengeance imparted, have a coarse, pinchbeck glitter, placing them without the pale of any collector who is choice in his wit and loves delicacy of finish better than breadth of fun. In the songs jingle predominates over music. They are little better than the Vauxhall ballads which passed for comicities some forty years ago,—and never approach those exquisite specimens of satire in rhyme by the polish of which the Irish melodist could make the grievance or folly of the hour a classic of all time. Still less do they reveal one touch of that fantastic and delicious humour which gives a soul of goodness—shall we not say immortality?—to Hood's gayest and most temporary rhymes. In the few specimens of criticism which are reprinted the abuse is the only solid portion,—the amount of discriminative faculty displayed is a blank; while the tales, sketches, imaginary correspondences, &c., which, in their day, convulsed august black silk aprons and perruques on the most exclusive principle—not to forget ladies of unimpeachable rank and indescribable virtue—are now outdone by almost every comic writer of the moment, even if we leave the *magnates* of merriment out of the question.

Let us be just, however:—though these volumes display the incompleteness of Theodore Hook as a writer, and the causes thereof,—they do not convey a full idea of the power which he possessed. This must be sought in his novels. Though not one of these, we imagine, will become a classic—there is scarcely one that does not contain scenes of great power—touches bitten in with a hard and caustic earnestness sure to make a forcible impression. Spoilt as it is by a character half melodramatic,

half methodistical, 'Cousin William' is one of the most pathetic tales of its family. There were many touches of the stage in 'The Man with many Friends'—but who, that once began it, could help reading to an end that lively story? For broad farce, Mrs. Fuggleston's assaults on *Gervase Skinner*,—Lord Snowdon's ride in the omnibus,—and the dinner at the *Palmer's* have rarely been surpassed. The names of some of the works which yield these scenes might have been written on their ill-starred and fevered author's tombstone in Fulham Churchyard: but it is—or was within the last few months—without any inscription.

The Works of Horace—[*Q. Horatii Flacci Opera Omnia*]. Recognovit Guil. Dillenburger, Ph.D. Editio altera. Bonn.

HORACE is an imitator, like all the rest of the Romans; but an imitator of no common order. There is a freshness of originality even in his imitations. He owes nothing to his Grecian models but the metrical forms of his Odes; while in his Satires and Epistles he has carried the familiar moral style of poetry to a pitch of excellence never before equalled nor since surpassed. The finished elegance of his conceptions and the exquisite felicity of his diction are of themselves sufficient to place him far above the common herd of imitators. Where can we find more beautiful descriptions of rural scenes, more lively sketches of character, more genial humour, or more profound wisdom, than in his writings? His account, in the last Satire of the first book, of what befel him as he passed along the *Via sacra* has not been surpassed in raciness of humour and truth to nature by the most successful of modern writers.

At the same time, it must be admitted that Horace is not a poet in the highest sense of the word. We can discern in him much good sense, some gleams of fancy, and occasional touches of feeling; but no traces of a creative imagination, no sublimity of conception, no depth of tenderness, no fury of passion. He is never rapt into any "fine frenzy" of the soul, nor does he give utterance to any bursts of poetic inspiration. He was too much of a man of the world to be a genuine poet. His thoughts and wishes, hopes and cares, were bounded by too narrow a sphere. *Carpe diem* is the motto of his life—present ease and immediate good are his all in all. Give him his Sabine farm, with a moderate competency, and he cares for nothing beyond. He knows nothing of the lofty aspirations of genius, has no boundless desires, feels no "longing after immortality." On the contrary, he is essentially worldly and grovelling in his views; and makes such frequent allusion to sensual delights that the reader is at length satiated and half disgusted.

With regard to the present edition of his works, it is but justice both to Dr. Dillenburger and to the public to make a few remarks. The editor's object in preparing it was to present in a convenient form the results of the labours of the many learned men—especially in Germany—who have devoted themselves to the interpretation of particular parts or the whole of Horace's works. He has especially aimed at the instruction of students at college or in the upper classes of public schools; and has therefore wisely abstained from entering into any abstruse discussion of disputed points, upon which no well-grounded opinion can be formed without greater maturity of mind as well as more advanced scholarship than those can reasonably be supposed to possess. On the other hand, he has omitted whatever may fairly be reckoned familiar to all students of Horace rightly prepared,—or is easily to be found in grammars, dictionaries, and other books of

reference in ordinary use. Similar principles have directed him as to the mode of making his citations. Authors not commonly read before Horace are quoted sparingly, and at full length; while passages from Virgil, Ovid's *Metamorphoses*, and other works of that sort, are merely referred to by a mention of the place where they occur. The notes in general are admirable for their perspicuity, brevity, and completeness:—qualities not easily combined. No difficulty of construction is unexplained, nor any peculiarity of expression unnoticed; and yet the reader is not deterred from seeking information in the notes—as is too often the case with German editions of the classics—by the sight of a frightful mass of modern Latinity, scarcely, if at all, less difficult of comprehension than the text which it is intended to elucidate. A few critical remarks upon differences of reading are occasionally inserted, with a view to quicken the observation and strengthen the judgment. Besides carefully attending to the interpretation of particular words and phrases, the editor has closely studied the sequence of thought, the coherence of ideas, and their bearing upon the general scope of the piece under consideration. A brief but clear enunciation of the argument, followed by a detail of the several steps, is prefixed to each poem. In order that Horace may be thoroughly understood and appreciated, a life of him is given, containing all that is certainly known on the subject; as much light as possible is thrown upon the age in which he flourished; and both his own peculiarities of style and those of his contemporaries are copiously illustrated. Not only are the beauty of his thoughts and the soundness of his maxims duly pointed out,—but also the elegance of the forms in which they are expressed.

No pains have been spared to render the punctuation conducive to a right understanding of the author's meaning. In the formation of his text, Dr. Dillenburger has principally followed Cruquius and Orellius, and carefully avoided merely conjectural emendations. It is a little surprising that in acknowledging his obligations to previous editors he makes no mention of Mitscherlich, Brauhard, or Doering.

The Judges of England; with Sketches of their Lives, and Miscellaneous Notices connected with the Courts at Westminster, from the time of the Conquest. By Edward Foss, Esq., F.S.A. Vols. I. and II. (1066–1272.) Longman & Co.

THESE laboriously compiled volumes are offered to the public as the commencement of a large undertaking, to which the learned author devotes the leisure gained by his retirement—with energies still unimpaired—from the practice of the law. He had begun, as the Preface informs us, from an early period of his career to collect notices and extracts illustrating the history of his profession. In the course of this pursuit the desire arose to trace all that can be known of the men who presided from the earliest times in the several courts of law; and "finding no regular memorials," he was led to gather for himself, from various sources, such biographical and other particulars as books and documents might afford,—arranging them in alphabetical order as they were gradually accumulated. These notes afterwards became the foundation of the present extensive scheme; and the manner in which they were at first arranged probably tended to determine the form of the work. It promises nothing less than an account, as complete as it can now be made—from the Norman Conquest to modern times—of all the judges who have successively sat in English courts of law; as also of the gradual progress

of those institutions,—and of the development of their several special functions from the rude and indefinite forms in which they appear in the first glimpses of their existence. It is not the author's intention "to introduce any legal discussions, or to attempt to trace the history of the law itself;" this branch of history having, as he thinks, been already sufficiently handled by writers more capable than himself. His account, therefore, will contain such notices only of the rise and growth of our laws as may be required to explain "the nature and progress of each court," or to illustrate the functions of the officers of the various departments, the records of inns of court and of chancery, notices of the sergeants and other advocates, and of the reporters and legal writers, and generally the details of "whatever appeared interesting in the history of the time as connected with the judicature of the country," and "such anecdotes of Westminster Hall" as are deemed worth preserving.

The scheme, thus limited, will be found sufficiently arduous and extensive; and it may be apprehended that to complete a record so large as this—from the reign of William the First down to our own days—would overtask the capabilities of any single life. The two volumes now published—thick octavos of more than 400 pages each, crowded with materials and references—bring the catalogue, with its various accessory sketches and dissertations, down only to the close of Henry the Third's reign; and as this is in every respect perhaps the most meagre part of the whole contemplated period,—as regards either the lives of the judges or the authentic particulars of the courts in which they ruled,—it may be foreseen how widely the work must hereafter expand, if continued on the same scale, through times growing continually more abundant in records and biographical facts, and animated by more precise and interesting details, to the grand interval—lying between the Reformation and the close of the nineteenth century—during which the courts and their judges occupy an advanced place in the history of the country:—while the biographies, crowded with august characters, offer to the historian a wealth of materials and a distinctness of features which may be said to be altogether wanting in the dim and rare memorials preceding the Tudor reigns. This condition of his undertaking has, indeed, been present to the mind of the editor: not that it has made him despair of bringing the work to a conclusion,—but it has been one inducement to adopt a particular arrangement of his matter, not only as compendious enough to bring it within manageable compass, but also as calculated to give a certain completeness to any portion of his task which may be finished before its full term is reached, and to leave each division of it in such a state that the work, if dropped from the hand of the first compiler before its final close, may afterwards be taken up by some other without difficulty and completed on the same plan. The nature of the arrangement, intended to combine in some degree the characters of an alphabetical list and of a chronological series, is the following.—

Mr. Foss, in the first place, gives a general summary of the legal history of a single reign so far as it is connected with his especial purpose: in this sketch are included lists, in the order of their succession, of the judges whom he finds to have occupied the respective courts. He then proceeds to set down, in alphabetical order, the biographical particulars which he has collected of each of the personages in question; "so that all the judges of each reign appear in one list, and each individual is classed among his contemporaries," while the detailed account

of the names in each reign is arranged in the usual dictionary order. In addition to this double enumeration, at the close of each volume there is an alphabetical index; wherein reference is made to all the reigns—if more than one—in which any of the judges described may have exercised judicial functions: the lives of such judges, in the body of the work, being recorded in the last reign in which they acted,—their offices and the dates of their appointments being alone noticed, with references carried forward, as above, in the accounts of the reigns preceding. This plan has certainly the advantage of avoiding the needless repetition which would have occurred had the arrangement been wholly from reign to reign; as, also, it escapes the difficulty that must have arisen on commencing a biographical dictionary of legal names in the common alphabetical way. This must, of course, have reached in its first letter from the first to the last of the entire period which the book may embrace,—and if suspended at any time before the whole alphabet had been gone through, would have remained a mere fragment.

Mr. Foss is naturally led, at the commencement of such a work as this, to say something of those books in which any lists of English judges, or accounts of those belonging to particular law courts, have already been published. Amongst these, he speaks with the most respect of one of the earliest,—that of Dugdale, given in his *Origines Juridicales*; which is described as an extraordinary performance from one who was "not a lawyer by profession,"—although it contains numerous errors, besides now requiring to be completed from the discoveries of later inquirers. Of other catalogues—excepting Woolrych's 'Series of the Law Officers,' which, however, commence with Elizabeth only,—he speaks with little approbation; describing, on the whole, as "extremely deficient and frequently inaccurate" all the "lists of the judges which have been hitherto published:"—adding that, "indeed, very few attempts have been made to form a systematic series, and very little labour has been expended in former inquiries."

In one special department, however,—that of the Chancellors of England,—more pains have been taken to complete the record; and although these judges have, indeed, been celebrated in separate works, as well as inserted in the general lists already mentioned, Mr. Foss finds the first that was compiled "incomplete,"—and is "sorry to say that other editions, even the most modern," appear to have too easily contented themselves with following that imperfect original. This was the essay by Thynne (afterwards Lancaster herald); and the catalogue in question is that published in his continuation of Holinshed (1587). Valuable and curious though this earliest attempt may be, Mr. Foss has found it "a very meagre work," abounding in errors, and containing many entries set down on questionable authority. Spelman (1626) and Philipot, Somerset herald (1636), do little more than copy Thynne's list, errors included; and Dugdale's *Chronica Series* (1666), the result of less servile labours, has many faults of omission and not a few erroneous insertions. Oldmixon—prying Oldmixon—is still less praised; and later works, viz., that by Mr. Duffus Hardy, ('Catalogue of Lord Chancellors,' &c., 1843), and that by Lord Campbell (1845-7), are declared by no means satisfactory in point of correctness. In both of these performances Mr. Foss asserts that the errors of former writers have been "adopted without inquiry"; and he regrets that the popularity of the latter should, "to a certain extent, have perpetuated errors which a little examination and care might have corrected."

To that part of a biographer's duty which consists in a careful collection and application of all the materials of history, Mr. Foss appears to have addressed himself with particular care, and with a competent apparatus of antiquarian knowledge. It is, indeed, nearly all that can be applied to the task of settling the legal *fasti* of these earlier reigns; which on the whole have accordingly but a barren aspect. While the whole ground-work and first definition of the courts in which law grew into a separate office cannot be very distinctly traced through the mists of that remote period, and much is still left to conjecture—much of what is more certainly known is uncertain as to the time of its birth. The accounts of the judges themselves, with rare exceptions, present little else than lists of names, descents and dates; and their very existence is ascertained in numerous instances only by the signature of the party to some abbey charter or other legal instrument, or by the preservation of a record setting forth that fines were taken before him, &c., in certain years and places. A single specimen of the material of this class will suffice to show the chief gain that can be extorted from such researches; and we shall quote an instance (from the list of Chancellors of Henry the Second) in which Mr. Foss's ingenuity and knowledge of history have been applied to correct the inaccuracies of a previous compiler.—

"Nigel, Bishop of Ely, omitted by all the earlier writers, is introduced by Mr. Hardy after Geoffrey Plantagenet, whose appointment did not take place till twelve years after Nigel's death. Nigel certainly had held a high place in the councils of King Henry in the early part of the reign, but there is nothing to show that he ever filled the office of chancellor at all, unless the charter which Mr. Hardy quotes may be considered an authority. It is an undated charter of Henry II., referred to 'per inseximus' in one of 5 Edw. III. m. l. printed in Rymer's *Fœdera*; by which the castle of Arundel is granted to William de Albini, Earl of Arundel. It appears to have been witnessed by 'Theo. Archiepiscopo Cantuar.: Hill. Epo. Cicestr.: N. Epo. de Ely et Cancellario; Hugh. Com. de Norff.' and others. According to this, therefore, if Nigel was ever Henry's chancellor, it must have been before Becket's appointment, because it is notorious that Becket held the seal when Archbishop Theobald died, in 1160: and I have already shown how little probability there is for such a supposition. There seems to me to be a very simple explanation of the apparent difficulty. The charter quoted is not the original one, but copied, probably from a copy, into Edward III.'s charter to be then confirmed; and the copy in Rymer is copied from that; thus affording two or three chances of mis-transcription; to which may be added another, in the misreading of the printer. From some one of these causes I have no doubt that between the words 'Ely' and 'Cancellario' the word 'et' has been substituted for the letter 'T'; and that, consequently, the reading ought to be 'T. Cancellario.' The examples of Becket's attestation in this form are as numerous as those in which it is given as 'Thomas Cancellario.' In the grant of the earldom of Norfolk to Hugh Bigot, one of the witnesses to the last-mentioned charter, the witnesses follow in the same order: first, Archbishop Theobald; then, Henry, Bishop of Winchester; next Nigel, Bishop of Ely; and, immediately after him, Thomas the Chancellor. As this latter charter, granting the earldom, must have preceded the former, where Hugh signs as earl, it follows, unless the error I have suggested has been committed, that Bishop Nigel must have superseded Becket between the two grants; for which I am sure Mr. Hardy will not contend."

The exceptions to this rule, in the first three reigns particularly, and, indeed, for the most part down to the close of Henry the Third's, are due to the principal share in the ministry of law then engrossed by the clergy. The fullest biographical notices then preserved were of men conspicuous for the part which

they took in public affairs or for their personal qualities not as lawyers but as churchmen. Such, in the earliest times, were Lanfranc, Flambard, Becket, Roger of Salisbury,—and merry Walter Mapes. From the time of Richard the First onwards the employment of great secular barons, in the office of high justiciary at least, became more frequent; and we have such figures as Roger Bigot, Hubert de Burgh, Le Despencer, &c., representing the monarch in his supreme courts: while, on the division in them, which first assumed a settled shape in the reign of Henry the Third, the Chancellors and Keepers of the Great Seal were still, and long continued to be, supplied by the church; which in the days of the Williams—according to the testimony of William of Malmesbury—had monopolized the whole exercise of law, and was universally addicted to its practice,—*nullus clericus nisi causidicus*.

Thus, of all holders of legal office in the period embraced in these volumes, it may be said that, where we know anything of them beyond their names and dignities, it is in virtue of their position or attributes otherwise than as invested with judicial functions—whether the circumstances that gained them a place in memory were ecclesiastical or secular. Nor of the best known of these can we be said to possess anything that amounts to the substance of a biographical description. Of the most eminent of such personages, as men, we close the account with the blank declaration that to us they have few living features—but remain *ignoti longi nocte*.

This condition, we have said, restricts the compiler's labour during the early reigns to little more than the task of antiquarian collection; to fixing dates, tracing genealogies, and settling those points in the connexion of the men with their office which belong to the history of the office they held. In this somewhat uninviting task, Mr. Foss displays abundant diligence, and a degree of acuteness and research which authorize him to rebuke his predecessors' negligence, and will commend his work to those who are prone to minute inquiries of this class or who are compelled to resort to them for historical purposes. Nor would we say a word to undervalue the labour. It is plainly desirable that all that can be known of our early judges shall be thoroughly traced out and correctly set down; although the result of what is gained by extra diligence may be chiefly to show how little remains but the sterile enumeration of titles and dates. But it must also be felt that this result alone will not give more than an antiquarian value to research: that the philosophic—to say nothing of the common—reader cannot find any permanent interest in the most accurate collection of unproductive details, but must look with impatience towards times in which the biographer will enter upon a richer ground. And it must be added that, in order to do justice to its ample materials, a class of powers will be needed which are not called into play in the sifting of chronologies or in the investigation of rolls and charters.

That Mr. Foss possesses all the qualities required by this expanding character of his subject we are not quite so well persuaded as that he is a studious and apt antiquarian. The view he may take of his future task, as far as we can judge from the sole instance in which a larger theme of general biographical interest has so far fallen in his way, appears to be somewhat uncertain. Nor can we say that he appears to be highly endowed with those powers of hand or sensibilities of mind that may be desired when he comes into the living presence of our legal worthies. That he

does not intend to confine himself to a mere catalogue these first volumes have already declared; yet in the single opportunity in which a complete draught of a considerable figure might have been expected,—in the person, namely, of Becket,—we find him refusing to undertake a likeness of the whole man, and restricting his account of that notable churchman to a mere sketch of his conduct and character as illustrating the legal part of his career:—the other great incidents of his life being scantily enumerated, and the controversies which have made his name historical expressly avoided as matters lying beyond the province of these volumes. Here it will be proper to quote Mr. Foss's own words, after his admission that the "tender subject" on which he declines entering was, in fact, the main thing that has rendered Becket memorable. The controversy on this topic, he says,—

"began in his own time, since royalty was even more certain to find partisans than priesthood; it continued after his death, since his earliest biographers differ in the facts they relate; it proceeded through succeeding ages, in which his character has been elevated or debased according to the extreme views of those who have discussed it; and even in the present day, though after the lapse of nearly seven centuries an impartial judgment might be expected, the contest, owing to the revival of influences somewhat similar to those which operated upon him, is still as rife as ever: and he who ventures upon it must be content with the alternate censures of the archbishop's supporters and opponents. I cannot expect to escape the common fate, even in the slight sketch which follows: *avoiding as irrelevant to its position here the tender subject of ecclesiastical claims, and confining itself as much as possible to the mere incidents of his life and the circumstances of his legal career*. But even in regard to these incidents, difficulties arise in the outset from the necessity of sifting the truth from those exaggerations with which the memoirs of a hero, whether in the shape of a martyr or a conqueror, are sure to be embellished."

This method of treatment, it is clear, will give the "biographical sketches" a strange appearance when they come down to our great historic times. It would seem to condemn the work to a middle state between History and a mere *Catalogue raisonné*. We may be contented with a plain list of names, or with a strictly professional record only, of men who, being otherwise distinguished, have held offices of law. But in any work which does not absolutely confine itself to this, we may fairly desire that the whole life of the man shall be drawn, and its total value and significance weighed and stated, if any more general account be attempted. This demand, we say, will become a pressing one whenever Mr. Foss shall arrive at the period at which our great judges become distinctly known in various important relations; and to deal with them in the manner in which he has disposed of that which was most notable in Becket will tend to warn from his pages all historical and general readers; while the specially antiquarian researches—if not the curiosity of the legal matter—will, at the same time, have become a less prominent part of the book. The rule would plainly appear to be either wholly to avoid biographical accounts, properly so called,—or, if any are offered, to give their whole substance, in however compressed a form; so that readers of the book may either possess a complete sketch, on a scale more or less extended, of each personage included in it,—or know that nothing can be gained by consulting it if more be desired than to trace the course of the purely official ministry. On the principle of sketching the lives of eminent men *quoad hoc*, passing over the points of universal interest in their history while still affording something like an outline of its entire course, nothing, we apprehend, can result but an un-

satisfactory kind of performance—wanting the conciseness of a mere genealogy and destitute of the due substance and colour of a literary or philosophic record.

The latter character alone, it is clear, can give the 'Judges of England' more than a very limited audience;—while it would certainly be desirable to possess an account of our legal worthies not only accurate in point of antiquarian detail, but also complete in their general characteristics. This, at all events, would be the *beau idéal* of such an enterprise as Mr. Foss has undertaken. His qualifications for one part of the task have been freely admitted; but we can hardly expect, from the evidence of these volumes at least, that he will greatly succeed in fulfilling the other. With the gifts of the literary writer, he is not abundantly endowed; his pen moves heavily,—and his style, usually ungraceful, is not always distinct or accurate: while his perception of those traits that bear the living character of men and the colour of their times is far from being either quick or sensitive.

Of his want of dexterity in composition the following passage will give sufficient proof. An indistinct use of pronouns is an error of constant occurrence, which at times renders the party referred to in a given sentence altogether doubtful.—

"Roger Bigot was the grandson of a Norman knight of the same name, whose lordships are recorded in Domesday Book as six in Essex and one hundred and seventeen in Suffolk, and who became steward of the household to Henry I. In this office he was succeeded, first by his eldest son William, who perished in the same ship with the young prince; and then by his second son, Hugh, who was created Earl of Norfolk in 6 Stephen, and received a confirmation of his title from Henry II. In the twenty-third year of that king's reign, 1177, he died in the Holy Land, and the subject of this notice was his eldest son. The favour of King Richard was shown to him from the commencement of his reign, by a confirmation of all his honours and the restoration of his lordships, which Henry II. had seized on the death of his father. He was one of Richard's ambassadors to Philip, King of France, to make arrangements for the crusade; and during his sovereign's absence on that enterprise supported his authority against the attempts of Prince John."

The same sketch, a page later, presents us with the following sentence:—"his lands were cruelly ravaged among the last attempts of the tyrannic King."

Such characteristics are not easily altered at a time when the mind has long taken its mould before applying itself to composition; and, on the whole, while we may safely expect useful determinations of fact and carefully sifted professional matter from the future employment of Mr. Foss's leisure, we fear it is not to him that we must look for the final literary account of the Judges of England.

In the meanwhile, among the dry relics that mainly compose his opening volumes, there will be found some points of more than legal interest, and notices of subjects of record which it is well to have authentically established. The general sketches at the heads of the several reigns will be found to repay the attention not of professional readers merely: while the latter will of course pursue with especial interest the attempts to trace out the rudiments and subsequent growth of our existing structure of law—the details of which become more precise and abundant in each successive reign, down to that of Henry the Third,—when we see the whole legal chaos beginning to shape itself distinctly into the general outlines which have since become fashioned into the established forms of Westminster Hall. There are also brief and useful notices of our records, introduced under the reign of John; in which the charter, patent, fine, and

other rolls begin:—and other incidental matter scattered throughout the volumes attests the pains with which contemporary materials and later authorities have been resorted to for illustration of the main subject. These merits of the work will be best appreciated by practised antiquarians and curious legal or historical students:—and it must, indeed, be described, on the whole, as calculated almost exclusively for their meridian.

The Town: its Memorable Characters and Events. By Leigh Hunt. St. Paul's to St. James's. With forty-five Illustrations. Smith, Elder & Co.

Sir Walter Scott used pleasantly to talk of bettering a good story by giving it "a cocked-hat and a walking-cane." This, too, Mr. Leigh Hunt is apt to do by his historical anecdotes, reminiscences, and occasionally by his commendations of some favourite poet or choice repartee from old comedy. But the habit is to his benefit as a companion in the streets. Grumbling becomes doubly unpalatable in the open air. May all good influences of enjoyment defend us from ambulatory scold or fastidious cynic, who rails at Paris because it is not Constantinople, and is touchy at Charing Cross on behalf of the Monte Cavallo! Far from our "easy ear" be the walker who faints at the name of Wren because such people as William of Wykeham and Erwin of Steinbach have flourished,—or turns up his nose at St. Mary-le-Strand in remembrance of some Byzantine chapel built to commemorate some *St. Werewolf* or other demi-semi-Pagan sanctity! Nor would we give much for the arm of a fellow-lounger to whom Paternoster Row said nothing,—who could pass Bolt Court without thinking of "dear Dr. Johnson",—or, enriched by more modern associations, who could glance upwards at a certain modest and well-worn sign of *Chanticleer* close to Temple Bar, without quoting

O, plump head-watter of The Cook,

from the mystical but genial eulogy of Alfred Tennyson!

A few years ago we styled Mr. Leigh Hunt the prince of parlour-window writers. The present volumes—like many of their predecessors, a republication of periodical contributions—are among his very pleasantest works. They are discursive enough to please the most bird-witted reader; while they are saved from the reproach of a fragmentary patchiness by their unity of subject. As we move under his guidance from "high St. Paul's" down to "low St. James's," we are never out of sight of sovereigns or subjects, notable buildings and the builders thereof, booksellers and book-makers, plays and players, men about town, and the haunts where they drank their wine and "tapped" one another's wit. There is not a page, in short, which does not furnish its anecdote or its food for argument. The antiquarians may fasten on some, the philosophers on others, the pessimists on a third selection, (seeing that Mr. Hunt's determination to say kind things of everybody has never been "in fuller blow" than here). We shall merely take at random the first four pages of the second volume, to prove the justice of the above character: further extract being precluded by the origin of the work.—

"Great Queen Street, in the time of the Stuarts, was one of the grandest and most fashionable parts of the town. The famous Lord Herbert of Chesham died there. Lord Bristol had a house in it, Lord Chancellor Finch, and the Conway and Paulet families. Some of the houses towards the west retain pilasters and other ornaments, probably indicating, as Pennant observes, the abodes in question.

Little thought the noble lords that a time would come when a player should occupy their rooms, and be able to entertain their descendants in them; but in a house of this description, lately occupied by Messrs. Allman the booksellers, died Lewis, the comedian, one of the most delightful performers of his class, and famous to the last for his invincible airiness and juvenility. Mr. Lewis displayed a combination rarely to be found in acting, that of the fop and the real gentleman. With a voice, a manner, and person, all equally graceful and light, and features at once whimsical and genteel, he played on the top of his profession like a plume. He was the *Mercurio* of the age, in every sense of the word mercurial. His airy, breathless voice, thrown to the audience before he appeared, was the signal of his winged animal spirits; and when he gave a glance of his eye or touched his finger at another's ribs, it was the very *punctum saliens* of playfulness and innuendo. We saw him take leave of the public, a man of sixty-five, looking not more than half the age, in the character of the Copper Captain; and heard him say, in a voice broken by emotion, 'that for the space of thirty years he had not once incurred their displeasure.' Next door but one to the Freemasons' Tavern (westward), for many years lived another celebrated comic performer, Miss Pope, one of a very different sort, and looking as heavy and insipid as her taste was otherwise. She was an actress of the highest order for dry humour; one of those who convey the most laughable things with a grave face. Churchill, in the *Rosciad*, when she must have been very young, mentions her as an actress of great vivacity, advancing in a 'jig,' and performing the parts of Cherry and Polly Honeycomb. There was certainly nothing of the Cherry and Honeycomb about her when older; but she was an admirable Mrs. Malaprop. Queen Street continued to be a place of fashionable resort for a considerable period after the Revolution. As we have been speaking of the advancement of actors in social rank, we will take occasion of the birth of Martin Folkes in this street, the celebrated scholar and antiquary, to mention that he was one of the earliest persons among the gentry to marry an actress. His wife was Lucretia Bradshaw. It may be thought worth observing by the romantic that the ladies who were first selected to give this rise to the profession had all something peculiar in their Christian names. Lord Peterborough married Anastasia Robinson, and the Duke of Bolton, Lavinia Fenton. Sir Godfrey Kneller and Radcliffe the physician lived in this street. We mention them together because they were neighbours, and there is a pleasant anecdote of them in conjunction. The author of a book lately published describes their neighbourhood as being in Bow Street; but Horace Walpole, the authority for the story, places it in the street before us; adding, in a note, that Kneller 'first lived in Durham Yard (in the Strand), then twenty-one years in Covent Garden (we suppose in Bow Street), and lastly in Great Queen Street, Lincoln's Inn Fields.' 'Kneller,' says Walpole, 'was fond of flowers, and had a fine collection. As there was great intimacy between him and the physician, he permitted the latter to have a door into his garden; but Radcliffe's servants gathering and destroying the flowers, Kneller sent him word he must shut up the door. Radcliffe replied peevishly,—"Tell him he may do anything with it but paint it."—"And I," answered Sir Godfrey, "can take anything from him but physic." Kneller, besides being an admired painter, (and it is supposed from one of his performances, the portrait of a Chinese, that he could have been admired by posterity if he chose), was a man of wit; but so vain, that he is described as being the butt of all the wits his acquaintances. They played upon him undoubtedly, and at a great rate; but it has been suggested by a shrewd observer, that while he consented to have his vanity tickled at any price, he humoured the joke himself, and was quite aware of what they were at. Nor is this inconsistent with the vanity, which would always make large allowances for the matter of fact. The extravagance it would limit where it pleased; the truth remained; and Sir Godfrey, as Pope said, had a large appetite. With this probability a new interest is thrown upon the anecdotes related of his vanity; with the best of these the reader is accordingly presented. Kneller

was a German, born at Lubec, so that his English is to be read with a foreign accent. The younger Richardson tells us that Gay read Sir Godfrey a copy of verses, in which he had pushed his flattery so far, that he was all the while in dread lest the knight should detect him. When Kneller had heard this through, he said in his foreign style and accent, 'Ay, Mr. Gay, all what you have said is very fine and very true; but you have forgot one thing, my good friend; by G—, I should have been a general of an army; for when I was at Venice there was a *girandole*, and all the place of St. Mark was in a smoke of gunpowder, and I did like the smell, Mr. Gay; should have been a great general, Mr. Gay!'

We should imagine that a re-issue of this pleasant street-book in a cheaper and more compendious form would prove acceptable. The preface contains a half promise that Mr. Hunt will play guide through other parts of "the town." We hope this promise may be kept. Meanwhile, the section before us is complete in itself.

The History of England. By T. B. Macaulay. Vols. I. and II.

[Second Notice.]

It is a favourite theory with many profound thinkers of our age, and not destitute of plausibility, that there are errors of mind as there are diseases of body through which it is necessary to pass before attaining any certainty of a sound and healthy constitution. In their view Socialism, Communism, and all the false Political Economy which is summed up in Red Republicanism, resemble the measles and the hooping cough; they are diseases to which all must be exposed once in the course of life, but if got over at an early age whose recurrence is not to be dreaded when an individual or a nation has attained maturity. "Revolutions are the Small-pox of Nations" is a phrase attributed to Guizot, to Benjamin Constant, and to Louis Paul Courrier: each may have repeated it, but the origination of the aphorism belongs to Maynard, and was suggested by the difference in the courses pursued by the English people in their several revolts against Charles the First and James the Second,—both of which he remembered, and in both of which he had been an actor.

We believe that this theory, founded upon a most loose and vague analogy, has misled many European statesmen. Nothing is more common, and nothing more mischievous, in our days, than the attempt to expound psychological phenomena from physiological resemblances; for, in truth, the resemblances are merely fanciful, while the differences, always slurred over, are for the most part not only real and substantial but insurmountable. James the Second, like Louis Philippe, supposed that a nation having gone through the crisis of republic and revolution would not be susceptible of the same disease again. Both were so far right that the respective nations over which they ruled may be described as averse to the movements which led to their fall; but both forgot that they ruled over nations not in perfect health but in convalescence,—and the unwise treatment of each re-produced something like the old disease in a milder form and with more mitigated symptoms.

We do not mean to dwell on the striking similarity between many points of the relations between James the Second to the high-church and country party, to which he was indebted for his throne,—and those of Louis Philippe to the middle and trading classes which gave and took away his crown. The discrepancies between the two monarchs, the two nations, and the two series of events, are infinitely greater and more numerous than the similitudes; there is, however, still just enough of likeness to sug-

gest comparison, not the less useful because it must be largely mingled with contrast.

It is not easy to conceive all the difficulties which beset a country wherein a sincerely Romish king ruled over a sincerely Protestant people. We have some experience of the reverse case in Ireland,—as Holland had to a greater extent in Belgium; and we cannot hide from ourselves that such religious differences frequently place the governors and the governed in positions of hostility unsought by both, undesirable to either, and most injurious to the general community. To take an instance in which few would imagine that a religious question could even by the most perverse ingenuity be involved, it is perfectly notorious that the Romish Hierarchy in Ireland has prevented the establishment in that part of Great Britain of the systematic registration of births and deaths which exists in England and Scotland.

It was an aggravation of these difficulties that the party which then preponderated in the Church of England, and indeed throughout the country, appeared both to the king and to that large minority of his subjects, the Nonconformists, to have a leaning towards a re-union with the Latin Church. We have seen the same error repeated in our own days. Countless pamphlets have been written to prove the coincidence of what is called Puseyism with Popery; while the differences between them are fundamental, and the points of similitude, though very numerous, to a great extent accidental. In order to understand the Revolution of 1688 we must clearly understand what were "Church principles" at that period; and then we shall be on the way to solve what is really the greatest problem in our modern history,—how the Revolution, after having disappointed those by whose agency it was chiefly effected, and having found in them its worst enemies for more than half a century, eventually became, in name at least, the watch-word of their party and the first article of their creed.

The Puritans never could see any material difference between Anglicanism and Romanism,—between the system of Laud and that of Bellarmine; but there is this very important one. Anglicanism carried even to its greatest high-church extent sought but to unite spiritual and temporal rule,—while the Papacy always endeavoured to render the temporal power subordinate to the spiritual. Every one must see that in many cases these two theories will suggest precisely the same course of action; but a very little reflection will show that cases may arise by which they will be placed in mortal antagonism,—and all the more deadly because of the narrowness of the field of combat. "The smaller the ring the fiercer the fight," is an aphorism true in all polemics.

In the struggle that was about to take place, the position of the king to some extent forced on him a line of policy odious to his people and dangerous to himself.

"From his predecessors he had inherited two prerogatives, of which the limits had never been defined with strict accuracy, and which, if exerted without any limit, would of themselves have sufficed to overturn the whole polity of the state and of the church. These were the dispensing power and the ecclesiastical supremacy. By means of the dispensing power the king purposed to admit Roman Catholics, not merely to civil and military, but to spiritual, offices. By means of the ecclesiastical supremacy he hoped to make the Anglican clergy his instruments for the destruction of their own religion."

But we should take a very erroneous view of the Revolution of 1688 if we viewed it solely in its relations to the English Church and the English people. It was a turning point in European history. Assured of the support or

even the neutrality of England, there appeared no possibility of checking the ambitious encroachments of Louis the Fourteenth. "Spain was unnerved, Germany distracted, England corrupted." Louis already looked to Spain and the Indies as an inheritance of his family. There were chances of his being elevated to the empire, and of his placing a prince of his family on the throne of Poland. Holland, left without an ally, could not resist a second invasion,—and indeed had very narrowly escaped utter destruction from the first. The northern powers would have had neither the ability nor the inclination to interfere effectually. It was a dread of this consummation, far more than personal ambition, that placed the Prince of Orange in hostility to his father-in-law.—

"The French monarchy was to him what the Roman republic was to Hannibal, what the Ottoman power was to Scanderbeg, what the southern domination was to Wallace. Religion gave her sanction to that intense and unquenchable animosity. Hundreds of Calvinistic preachers proclaimed that the same power which had set apart Samson from the womb to be the scourge of the Philistine, and which had called Gideon from the threshing-floor to smite the Midianite, had raised up William of Orange to be the champion of all free nations and of all pure churches; nor was this notion without influence on his own mind. To the confidence which the heroic fatalist placed in his high destiny and in his sacred cause is to be partly attributed his singular indifference to danger. He had a great work to do; and till it was done nothing could harm him. Therefore it was that, in spite of the prognostications of physicians, he recovered from maladies which seemed hopeless, that bands of assassins conspired in vain against his life, that the open skiff to which he trusted himself in a starless night, on a raging ocean, and near a treacherous shore, brought him safe to land, and that, on twenty fields of battle the cannon balls passed him by to right and left. The ardour and perseverance with which he devoted himself to his mission have scarcely any parallel in history. In comparison with his great object he held the lives of other men as cheap as his own."

The English-policy adopted by William the Third at and after the Revolution would be inexplicable if it were not viewed as always subordinate to his foreign policy.—

"The feeling with which William regarded France explains the whole of his policy towards England. His public spirit was an European public spirit. The chief object of his care was not our island, not even his native Holland, but the great community of nations threatened with subjugation by one too powerful member. Those who commit the error of considering him as an English statesman must necessarily see his whole life in a false light, and will be unable to discover any principle, good or bad, Whig or Tory, to which his most important acts can be referred. But, when we consider him as a man whose especial task was to join a crowd of feeble, divided and dispirited states in firm and energetic union against a common enemy, when we consider him as a man in whose eyes England was important chiefly because, without her, the great coalition which he projected must be incomplete, we shall be forced to admit that no long career recorded in history has been more uniform from the beginning to the close than that of this great prince."

Having once made up his mind to break with the Church of England, James made strong efforts to gain over the Nonconformists. Their greatest men stood aloof. Baxter and Howe, though the one had been liberated from prison and the other restored from exile, refused to declare for the king. John Bunyan, though he had been twelve years in confinement for preaching against prelacy, was equally firm in maintaining its cause against the Papacy. The effort made to gain another leader is sadly illustrative of James's natural character.—

"Great as was the authority of Bunyan with the Baptists, that of William Kiffin was still greater. Kiffin was the first man among them in wealth and

station. He was in the habit of exercising his spiritual gifts at their meetings; but he did not live by preaching. He traded largely; his credit on the Exchange of London stood high; and he had accumulated an ample fortune. Perhaps no man could, at that conjuncture, have rendered more valuable services to the court. But between him and the court was interposed the remembrance of one terrible event. He was the grandfather of the two Hewlings, those gallant youths who, of all the victims of the Bloody Assizes, had been the most generally lamented. For the sad fate of one of them James was in a peculiar manner responsible. Jeffreys had respited the younger brother. The poor lad's sister had been ushered by Churchill into the royal presence, and had begged for mercy; but the king's heart had been obdurate. The misery of the whole family had been great; but Kiffin was most to be pitied. He was seventy years old when he was left destitute, the survivor of those who should have survived him. The heartless and venal sycophants of Whitehall, judging by themselves, thought that the old man would be easily propitiated by an alderman's gown, and by some compensation in money for the property which his grandsons had forfeited. Penn was employed in the work of seduction, but to no purpose. The king determined to try what effect his own civilities would produce. Kiffin was ordered to attend at the palace. He found a brilliant circle of noblemen and gentlemen assembled. James immediately came to him, spoke to him very graciously, and concluded by saying, 'I have put you down, Mr. Kiffin, for an Alderman of London.' The old man looked fixedly at the king, burst into tears, and made answer, 'Sir, I am worn out; I am unfit to serve your Majesty or the City. And, sir, the death of my poor boys broke my heart. That wound is as fresh as ever. I shall carry it to my grave.' The king stood silent for a minute in some confusion, and then said, 'Mr. Kiffin, I will find a balsam for that sore.' Assuredly James did not mean to say anything cruel or insolent: on the contrary, he seems to have been in an unusually gentle mood. Yet no speech that is recorded of him gives so unfavourable a notion of his character as these few words. They are the words of a hardhearted and lowminded man, unable to conceive any laceration of the affections for which a place or a pension would not be a full compensation."

The battle between the King and the Church commenced on the question of the mastership of Magdalen. The king insisted that one Anthony Farmer—a recent convert to Romanism, and a man of most profligate life—should be elected. The Fellows of the College refused to appoint a man disqualified by the general law of the land and the special statutes of their college. The king subsequently proposed Parker, the Bishop of Oxford, in his stead:—but the Fellows chose John Hough; and could not be induced to recede from the position which they had taken either by the browbeating of Jeffreys, the threats of the High Commission Court, or the unseemly violence of James himself when he visited Oxford. But the king was not insensible to the perils of a contest which he had wantonly courted, and was anxious to cajole the refractory College into submission.—

"The agency of Penn was employed. He had too much good feeling to approve of the violent and unjust proceedings of the government, and even ventured to express part of what he thought. James was, as usual, obstinate in the wrong. The courtly Quaker, therefore, did his best to seduce the college from the path of right. He first tried intimidation. Ruin, he said, impended over the society. The king was highly incensed. The case might be a hard one. Most people thought it so. But every child knew that his majesty loved to have his own way and could not bear to be thwarted. Penn, therefore, exhorted the fellows not to rely on the goodness of their cause, but to submit, or at least to temporise. Such counsel came strangely from one who had himself been expelled from the university for raising a riot about the surplice, who had run the risk of being disinherited rather than take off his hat to the princes of the blood, and who had been sent to prison for haranguing in conventicles. He did not succeed

in frightening the Magdalene men. In answer to his alarming hints he was reminded that in the last generation thirty-four out of the forty fellows had cheerfully left their beloved cloisters and gardens, their hall and their chapel, and had gone forth not knowing where they should find a meal or a bed, rather than violate the oath of allegiance. The king now wished them to violate another oath. He should find that the old spirit was not extinct. Then Penn tried a gentler tone. He had an interview with Hough and with some of the fellows, and, after many professions of sympathy and friendship, began to hint at a compromise. The king could not bear to be crossed. The college must give way. Parker must be admitted. But he was in very bad health. All his preferences would soon be vacant. 'How should you like,' said Penn, 'to see Dr. Hough Bishop of Oxford?' Penn had passed his life in declaiming against a hireling ministry. He held that he was bound to refuse the payment of tithes, and this even when he had bought land chargeable with tithes, and had been allowed the value of the tithes in the purchase-money. According to his own principles he would have committed a great sin if he had interfered for the purpose of obtaining a benefice on the most honourable terms for the most pious divine. Yet to such a degree had his manners been corrupted by evil communications, and his understanding obscured by inordinate zeal for a single object, that he did not scruple to become a broker in simony of a peculiarly discreditable kind, and to use a bishopric as a bait to tempt a divine to perjury. Hough replied with civil contempt that he wanted nothing from the crown but common justice. 'We stand,' he said, 'on our statutes and our oaths: but even setting aside our statutes and oaths, we feel that we have our religion to defend. The Papists have robbed us of University College. They have robbed us of Christ Church. The fight is now for Magdalene. They will soon have all the rest.' Penn was foolish enough to answer that he really believed that the Papists would now be content. 'University,' he said, 'is a pleasant college. Christ Church is a noble place. Magdalene is a fine building. The situation is convenient. The walks by the river are delightful. If the Roman Catholics are reasonable they will be satisfied with these.' This absurd avowal would alone have made it impossible for Hough and his brethren to yield. The negotiation was broken off: and the king hastened to make the disobedient know, as he had threatened, what it was to incur his displeasure."

James had gone too far to recede. The refractory Fellows were deprived and expelled—Hough's apartments were forcibly broken open—and the High Commission declared the ejected Fellows incapable of holding any church preferment. Independently of the injustice and the impolicy of these proceedings, men were shocked by the gross ingratitude which characterized them.

"There was no prebendary, no rector, no vicar whose mind was not haunted by the thought that, however quiet his temper, however obscure his situation, he might, in a few months, be driven from his dwelling by an arbitrary edict to beg in a ragged cassock with his wife and children, while his freehold, secured to him by laws of immemorial antiquity and by the royal word, was occupied by some apostate. This, then, was the reward of that heroic loyalty never once found wanting through the vicissitudes of fifty tempestuous years. It was for this that the clergy had endured spoliation and persecution in the cause of Charles the First. It was for this that they had supported Charles the Second in his hard contest with the Whig opposition. It was for this that they had stood in the front of the battle against those who sought to despoil James of his birthright. To their fidelity alone their oppressor owed the power which he was now employing to their ruin. They had long been in the habit of recounting in scornful language all that they had suffered at the hand of the Puritan in the day of his power. Yet for the Puritan there was some excuse. He was an avowed enemy: he had wrongs to avenge; and even he while remodelling the ecclesiastical constitution of the country, and ejecting all who would not subscribe his covenant, had not been altogether without compassion. He had at least granted to those whose

benefices he seized a pittance sufficient to support life. But the hatred felt by the king towards that Church which had saved him from exile and placed him on a throne was not to be so easily satiated. Nothing but the utter ruin of his victims would content him. It was not enough that they were expelled from their homes and stripped of their revenues. They found every walk of life towards which men of their habits could look for a subsistence closed against them with malignant care, and nothing left to them but the precarious and degrading resource of alms."

The strength of the Anglican doctrines of passive obedience and non-resistance was tested to the utmost; and it would have broken down had not men consoled themselves with the thought that the king was old, and that a Protestant princess stood next in the order of succession. Suddenly it was announced that the Queen was pregnant. Romish zealots proclaimed with confidence that the unborn infant would be a boy, and ascribed his advent to the special interference of Heaven.—

"The Roman Catholics would have acted more wisely if they had spoken of the pregnancy as of a natural event, and if they had borne with moderation their unexpected good fortune. Their insolent triumph excited the popular indignation. Their predictions strengthened the popular suspicions. From the Prince and Princess of Denmark down to porters and laundresses nobody alluded to the promised birth without a sneer. The wits of London described the new miracle in rhymes which, it may well be supposed, were not the most delicate. The rough country squires roared with laughter if they met with any person simple enough to believe that the queen was really likely to be again a mother. A royal proclamation appeared commanding the clergy to read a form of prayer and thanksgiving which had been prepared for this joyful occasion by Crewe and Sprat. The clergy obeyed: but it was observed that the congregations made no responses and showed no signs of reverence."

It was at this crisis that James consummated his folly by publishing an illegal declaration, which he commanded to be read in the churches, and by treating the respectful remonstrance of "the Seven Bishops" as a seditious libel. The indirect effect of this was more fatal to the king than his direct defeat by the acquittal of the bishops. Sancroft was in the Tower when the Queen was confined; and the want of his attestation was received as confirmation of the doubts thrown on the legitimacy of the birth of a prince who, even before his appearance in the world, was nicknamed the Pretender.

Surgeon Wilde has recently discovered some manuscript poems of Swift, written when he was still a student in Trinity College. They are in his well-known handwriting, and are scrawled on an interleaved copy of one of Harward's Almanacs. Several of these are bitter lampoons on the royal pregnancy. We quote two specimens. One is a lampoon 'On the composing of a Prayer for the unborn Prince of Wales.' The prayer was prepared by Dr. Thomas White (Bishop of Peterborough), Dr. Thomas Cartwright (Bishop of Chester), and Dr. Nathaniel Crewe (Bishop of Durham).—

Two Toms and Nat
In council were sat
To rig up a new thanksgiving,
With a dainty fine prayer
For the birth of an heir
That's neither dead or living.
The dame of Est,
As it is express't
All in her late epistle,
Did to our Lady
Vow the new baby
With coral bells and whistle.

'A Paquet of Advice to the Prince of Orange' thus begins.—

The year of wonder now is come!
A jubilee proclaim at Rome,
The Church has pregnant made the womb.
Orange give up your hope of crowns,
Give up to France your Belgic towns,
And keep your fleet out of the Downs.

The absence of the Princess Anne, who was at Bath, and the neglect to summon Lords Clarendon and Rochester, uncles to the two princesses whose prospects of succeeding to the throne seemed to be blighted by this event, were circumstances which greatly strengthened the public incredulity. The nation was in a temper which no possible amount of testimony would probably have satisfied; but, partly from his own perversity and partly from accidental coincidences, James had so managed matters that the evidence was really open to some suspicion. There is abundant reason to believe that the Prince of Orange did not share in the vulgar doubts of the authentication set forward by the king. He had prayers offered for his little brother-in-law in his private chapel, which were not discontinued until he was informed that this recognition had given great offence to his partisans in England; and there is some evidence that he would have been contented to govern England as Regent, if James resigned in favour of his infant son and allowed the child to be educated as a Protestant under the guardianship of his sisters. It was to prevent such a solution of all difficulties, that James the Second sent the young prince to France so soon as his prospects became darkly clouded.

ALMANACS FOR 1849.

WHEN we called the Stationers' Company and Zadkiel our astrological twins, we had forgot our old friend Raphael, whose *Prophetic Almanac* has come to remind us of our neglect. And in good time; for whereas the City company is a noun of multitude, and Zadkiel is only one man, we felt that the reciprocity of twinship was somewhat overhung on one side. But now we constitute Raphael and Zadkiel, collectively, the twin company to the Stationers'!—another year we will take care to present all together. Meantime, Raphael gives us a desperate frontispiece, painted in lively colours. Seven red soldiers and a blue officer charging bayonets at a bull—a hearse going to church—armies fighting—fleets doing the same—a glorious barricade—"row"—and Britannia mourning over the coffin of a soldier. This last emblem is meant to take the chance of the Duke of Wellington being called from this world in the next twelve months; and we have one more reason, therefore, for hoping that he will survive that period in the rudest health. But there is in that case an escape for Raphael. If our hope should be realized, why, it was not the Duke who was intended. "Don't you see that the helmet and sword on the coffin are those of a cavalry officer?" The Marquis of Anglesea is not a young man;—so this prophecy has two strings to its bow. If neither of these should succeed, the state of the army list shows that it is pretty certain some old officer will go within the year for whom Britannia might be represented as mourning without exaggerated eulogium.

We had the curiosity to compare the Zadkiel and Raphael prophecies with one another. Our readers should know that astrology has its rules as well as alchemy. No alchemist ever admitted that one way of turning mercury into gold was as good as another, and every astrologer really does apply certain technicalities which will guide the sages to certain resemblances in their predictions. Now, in April the Moon and Saturn have some astrological commerce, and the Princess Royal and the Prince of Wales were both born in November. By some trick of the tables both Raphael and Zadkiel see that it will be *secundum artem* to prophesy danger:—so the former takes the Prince, and the latter the Princess. As follows:—

Raphael. The Prince of Wales will have Saturn opposing the moon's place at his birth, the effects of which may be experienced towards the end of March or beginning of April. Let those about him be careful that he incur no danger while taking aquatic excursions; and his royal mother should watch well any symptoms of indisposition which may appear at this period. *Zadkiel.* The moon comes shortly to the declination of Saturn in the nativity of the Princess Royal; too much care and caution against colds, hoarseness, bruises, and obstructions, &c., cannot be had.

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Which is right, either or both? Is the Prince to get a duking and the Princess a kick?—or will it establish a prophecy if either of them shall catch cold?

By the way, we were wrong in attributing to Zadkiel the prophecy which was so lauded in the newspapers. It was *Raphael* who threw "head" on the occasion: and his words are a beautiful specimen of a two-sided prophecy.—"Paris, with its many citadels, may witness struggles as violent as those that in destroying the kingly office opened a vista wherein we may trace successive phases and usurpations of power, and of which Louis Philippe is the terminating point or object. . . . Evil will also manifest itself among the family of Louis Philippe, and derangement in the rich fortunes of the house of Orleans." This is a prediction for February, said to have been wonderfully fulfilled. But every one knew that affairs in France were approaching some crisis,—and the general belief was that Louis Philippe would, as on former occasions, be the victor in political strife. The first sentence is ingeniously worded to serve for either side,—but it is made rather to incline to a prophecy of victory for the king. The evil among the family, and derangement in their rich fortunes, is a lucky hit,—but was clearly meant to be independent of the king. It would bear twenty interpretations. We intend to preserve the astrological almanacs, and next year make our own comparisons: as yet we have allowed the sages themselves to select specimens of success. Constant dropping wears away stones, and constant comment evaporates an absurdity. We shall go on till we have shamed the Stationers' Company,—the Astrologers' College of our day.

Billiard's Useful Almanac gives the references to the proper lessons for Sundays and Saints' days:—but as it is interleaved with paper ruled for £ s. d., reference to it during the service may divert the attention to more secular considerations.

The *Shakspeare Almanac* contains *Sortes Shaksperianæ* for each week-day in the year. An event is named,—and a quotation follows. Some of these are aly. For instance:—February 6, Charles II. died; on which the *sorts* turned up is:—

Do we all holy rites;

Let there be sung *Non nobis* and *Te Deum*:—both of which, the reader will observe, are songs of thanksgiving. Some are misplaced. Thus the accession of the Queen is marked:—

Good news, good news:—the ladies have prevailed. This should clearly belong rather to the anniversary of the day when Sir Robert Peel and the Hero of Waterloo were driven down the back stairs by a charge of ladies in waiting and maids of honour. Some are quaint. Thus, on the birthday of Sir Humphrey Davy the remark is—"They are all cooped in a pit hard by Herne's oak, with obscured lights."—Any one of these "Sortes," however, is more to the purpose than a prophecy.

OUR LIBRARY TABLE.

Goals and Guerçons; or, the Chronicles of a Life. By a very Old Lady. 2 vols.—A quotation is sometimes a better review than the subtilst of characters or the most detailed analysis,—and thus it is with the very Old Lady's "chronicles" which lie outspread before us. The Brook Emmersly who is introduced in the following extract—had begun life by falling in love with his aunt,—and afterwards took to bad ways.

"Bring the large Bible and read it to me, Johnson," said Miss Grey. A scream succeeded to the wish—Brook Emmersly knelt before her. Gertrude fainted; kindly, and with gentleness, he bore her through the hall, and again pressed to his bosom the form once so fondly loved. Sir Brook had watched the hotel containing his victim for many days, hoping to find some moment when Gertrude might be approached alone. The Countess entertained suspicions concerning these pedestrianisms of her sworn attaché; and she it was who stood before the two—Gertrude inanimate! Brook haughty and composed to herself! tender and yearning to his lost neglected love. Ida noted this tenderness. 'Brook Emmersly, I will be revenged!' ejaculated the wild devoted woman; and, tearing her glove from her hand, seized a pen and paper, wrote a few words, and fled."

We must make room for a Baronet in quest of a

lady lost in a wood: also something about green snakes.

"No! for Marianne's sake I will restore her favourite, or die, thought Sir William. The momentary pause invigorated him, and away, once more, he went over the repulsive pool; a new difficulty presented itself on reaching an overhanging projection. The moon's blessed light began to shine upon his dark haunts, when, on the ground perpendicularly below, the silvery beams glanced merrily upon a bracelet. Away he sprang in frantic gladness—the thick sod splashed under his tread, when, looking round, he saw green snakes at play—one larger than the rest evidently sought greater sport, as he alternately raised his head, then darted onwards, manifesting haste and fear in reaching the opposite corner. A vivid glance sufficed to exhibit its object. Strange energy overtakes us when despair impels, and thence Sir William Belton borrowed his wonderful presence of mind in that engrossing moment. The body of Mary Clairlowe lay on the spot whence the reptile's attraction proceeded. The twisting monster recoiled a second, raised its long body in the noxious air—erect it poised in green glistening lustre, then swept its bright length over the slimy soil, upturned once more, and, hissing loudly, darted to the form of the inanimate girl. A scarcely perceptible rising in the sullen water diverted the creature from its intention. Sir William, on the first impulse, had rushed onward to guard the intended victim, but, as he approached, an indescribable instinct dictated a safer course, and, by alarming the timid reptile, successfully drove him from his prey. When Mary Clairlowe opened her eyes, recalled to animation by her kind rescuer, a moment of rending intelligence succeeded."

"An arduous trial yet awaited Sir William—Mary was near him, but not in safety. 'Use your eyes, if possible, dear Miss Clairlowe, and these creatures will fly from their gentle beams, while my strength shall bear you up these rugged steeps,' said her deliverer. Continued movements had roused the uncounted tenants of that drear confine, and the terrible host glided in wild disorder around them."

For those who love reading like this, there is no lack of satisfaction in the very Old Lady's "Goals and Guerçons."

The Forgery; or, Best Intentions. By G. P. R. James, Esq. 3 vols.—This is not a historical novel. It is a story approximating to the tales of to-day which Mr. Dickens and Mr. Thackeray have made so popular,—yet containing a dash of romance and sentiment sufficient to remind us that we have to do with one who has written many a score of brave histories of gallant gentlemen of olden time, And Ladies who kissed through the lattice.

The trusty and well-beloved reader is spared the well-known prelude of the "two horsemen overlooking a wide prospect,"—the more thoughtful of the same comparing the view and the journey to human life. He is treated to few details of costume. The book of aphorisms, too, has been this time resorted to with reserve, not to say parsimony. The story, from first to last, is one of incidents; and the accumulation of these is managed with the practice of a hand skilled in combination. The title will prepare inquiring persons for a tale in which a merchant takes a first part; and Mr. Scriven, the specimen here represented, without being in the least a servile copy, belongs to the *Dombey* tribe. In one respect, however, Mr. James is more true to nature and less merciful than Mr. Dickens. No late conversion to charity, sympathy, and repentance overtakes Mr. Scriven. He remains to the end as hard as he was at the beginning; when his quondam partner fell into embarrassments, committed the forgery which gives its title to the tale, and to screen himself threw suspicion on his son, who escaped to the Continent. On the young man's reappearance after a lapse of years, he becomes the object of the merchant's vindictive pursuit: his adventures in search of justification and their triumphant issue making up the tale. If a certain fairy drama which we were called upon to analyse some weeks ago was too earthy, the counterbalance is to be found here; since rarely if ever was tale more fairy-like in its marvels than this. We will not treat the reader to one spangle of its Titania's robe; having already exceeded our usual discretion in announcing the catastrophe. But from the moment when Lady Ann takes Henry under her protection

the felicity of the last *tableau* may be clearly foreseen; and the means which she employs for his aid are various and intricate enough to keep attention on the stretch,—not to speak of a surprise which we would not reveal were we never again to be permitted to read another of Mr. James's novels, by way of punishment for our secrecy.

Home at Sea; or, the Emigrant instructed in preparing for his Voyage, and how to make it comfortable. By J. D. Devlin.—This little tract is devoted to not the least important matter affecting the health and comfort of the impending emigrant. Books of larger pretension seldom deign to give advice upon such small points; though they are very necessary to be understood, as the best way of making the long outward voyage pleasant and profitable. Many agricultural and town-bred emigrants have never been at sea—some have never seen it,—and few of them have any accurate notion of the sort of life which they will have to lead between Liverpool or London and Sydney,—and how much may or may not be done, with the proper helps and methods, to make up for a deficient education in the long interval of inaction. On this and other matters, Mr. Devlin offers in small compass a mass of pertinent advice and suggestions. His little tract is, it seems, to be followed by 'Home Abroad' and 'Home Secured.' The soundness of the advice offered, not less than the lowliness of the cost, strongly recommends this tract to the working classes who purpose emigration to the more distant colonies.

The First German Reading Book. By Dr. A. Heimann.—A manual designed for very young learners. It contains a number of easy progressive examples, simple and well chosen. The book will probably be acceptable to teachers who have children to instruct in German.

Of the following works we need give only the titles.—*Dr. Brunton's Forms of Public Worship in the Church of Scotland.*—*Descriptive Notices of some of the Ancient Parochial and Collegiate Churches of Scotland.*—*Universal History on Scriptural Principles; Vol. 3.*—*Dr. Eadie's Biblical Cyclopædia.*—*Mr. Barrett's Demerara Martyr, or Memoirs of the Rev. John Smith.*—*Mr. Burke's Roll of Battle Abbey Annotated.*—*Mr. Pettit's Abbey Church of Tewkesbury.*—*Mr. Hoare's Harmony of the Apocalypse.*—*Mr. Cressy's Sub Rege Sacerdos.*—*Angel's Work, or the Christians of St. Mark's.*—and two other tales.—*Mr. Trollope's Greek Liturgy of St. James.*—*Mr. Turnbull's Pulpit Orators of France and Switzerland.*—*The Law Student's First Book.*—*A Handbook of the new Royal Stables.*—*Mr. Gibson's Notices of some remarkable Northumbrian Castles.*—*Mr. Taylor's God in History.*—*Mr. Abraham's Palace Court.*—*Mr. Ross's Notes on the Nobility.*—*Swainson's and Wratlaw's Local Communes.*—*Mr. Green on Consular Service.*—*The Physiology of Immortality.*—*Dr. Granville's Formation and Constitution of a Kingdom of Upper Italy.*—*A Selection of Scripture Texts for every day in the Year.*—*Bishop of Oxford's Inaugural Address.*—*Byrne's Emigrant's Guide to Port Natal, with a Map of the Colony.*—*M. Monod's Woman, from the French by E. M. Lloyd.*—*Webster on Letters Patent for Inventions.*—*Mr. Beadon's Ten Minutes' Reading on Canals and Navigable Rivers.*—*Mr. Cox on the Powers and Duties of Special Constables.*—*Mr. Harrison's Letter on the Fitness of Gothic Architecture for Modern Churches.*—*The Anglo-Saxon Version of the Hexameron of St. Basil;* by H. W. Norman.—*The Midland Florist;* by J. W. Wood.—*The Voice from the Mount;* by the Rev. R. Cobbold.—*Tracts for the Seasons,* and *A Manual of Parochial Institutions;* by the Hon. and Rev. S. Best.

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 Wilkinson's (Sir J. G.) Delmaria and Montenegro, 8vo. 5s. 6d. cl.

THOUGHTS FOR THE TIME.

Question.

The rock is smitten—yet no fountain flows,
 The veil is rent—no oracles come forth,
 Sleeps the gigantic valour of the North
 Encavern'd deep beneath eternal snows:—
 No more the fire of Southern genius glows,—
 For never Champion wakes to awe the earth,
 Nor Poet to enchant its heart hath birth,
 'Mid these volcano flames—these Ocean throes!—
 Shall Europe, then, by drunken Frenzy swayed,
 Become a desert, torn from Man by Brute?
 And every shrine at which our fathers prayed
 By savage Hate be trampled under foot?
 And Hope fly far,—and Knowledge hide dis-
 mayed,—
 And Faith sink down forlorn,—and Prayer be stricken
 mute?

Answer.

The clouds are parted—Lo! for stern reply
 A boding sign—a faldstich dripping blood;
 The Home of Labour is a wreck embred
 With the heart's gore of hungry Anarchy;
 The father's spade, the mother's wheel, thrown by—
 Want and Despair urged on by Furies lewd
 Fight (thine wild cursers scarce in Death subdued),
 And each device of coward torture try.
 O sword of despot Force! and must thy reign
 Begin anew, ere this Saturnal cease?—
 And all the treasures stored by gentle Peace
 Into the hideous caldron flung again,
 Be forged by War for thunderbolt, and chain
 That bindeth Freedom fast beyond release?

Appeal.

O Priest! who preachest rich and poor are one,—
 O Poet! dreaming of a golden age,—
 O steadfast Man! whom thoughts of rack and cage
 Scare, as thou sittest by thy hearth alone,—
 Rise each—rise all!—the armour to put on
 Of Courage, prompt with giant Wrong to engage,
 Of Truth, unbought by gold, unbent by rage,
 Of Love, that toils from dawn till set of sun!
 Proclaim aloud—that ne'er should base desire
 With those who boast their liberty have place,
 That patience even to valour giveth grace,
 That Self-devotion feeds no demon fire:—
 They who to conquest's loftiest heights aspire
 Nor gilt nor crimsoned paths of Fraud or Rapine
 trace.

H. F. C.

BRITISH MUSEUM CATALOGUE.

THE Commission on the affairs of the British Museum proceeds with a slowness which will give ample time for the discussion of the main questions on which it is to report. Had the evidence been published as taken, the comments which would have appeared might have given some information, even to the Commissioners themselves, on the soundest way of applying the information obtained to the real points at issue. So far as the Catalogue is concerned, I am desirous of stating, through your journal, the impressions which I have derived from the use of many of those already existing. And though my views are very different from those which you advocate, I incline to think that on reading my letters you will admit that wholly different questions have been mixed up together, and that nothing but the collision of adverse opinions will effectually separate them again.

The catalogue of a library may be of either of two different kinds. First, it may be intended to inform the reader what books are in the library and what shelves they stand upon. To effect this purpose the titles should be succinctly written; both because diminution of bulk is something of an object, and because it is desirable that accessions should be added to this kind of catalogue as soon as possible. Such law may be given because this Catalogue, which I call a *finding Catalogue*, is merely part of the library, or, at least, is not of necessity anything more. If a title be dubious the book can be sent for. Nevertheless, I hold that a good finding catalogue cannot be very brief in its titles; their length must be inversely as the importance, and generally inversely as the size of a book; and a large library is of a hundred obscure titles to one well known. For example, the following entry would be ample:—"Newton (Isaac), Principia, Lond. (1687) 4to." No one could doubt what book and what edition this is, who is at all fit to enter a large library and turn to the name of Newton. But it would be very difficult much to shorten the title of the following tract:—"Some few of the Quakers' many horrid Blasphemies, Heresies, and their Bloody Treasonable Principles, destructive to Government. Delivered to the Members of both Houses, of the Lords and Commons, in the month of March 1698-9. London: R. Janeway, 1699, 4to." And for one title like the first there are at least hundreds like the second.

It is to be remembered that two classes of readers go to a finding catalogue. The first go to see if they can find what they want; the second go to see if they can use what they find. It is, of course, open to any one to form his opinion on the amount of trouble which either class of readers is to be expected to take: and to me among the rest. I will therefore say that I think the title of the finding catalogue should, in a very large majority of instances, be substantially as satisfactory as the title-page of the book itself. This rule would not allow of great abbreviation, in general. Look at an auctioneer's catalogue: it does pretty well for those who are looking for a specific book, but not always, by any means; while those who would wish to ascertain whether the sale offers anything they do not know, but would like to examine, must go and view the books themselves.

Now it must be particularly noted that the men of original research—those who are making the library a direct source of knowledge to the whole country—are of both classes: there is much that they want to find, but they must entertain the question of use as to all they find. On the other hand, those who are informing themselves upon the references given by the first class do not in general go to use all they can find, but only to find certain books which they want to use. Of these two classes the first is the most important. Those who seek a national and central library with the purpose of diffusing its stores, are putting it to a national use: those whose immediate purpose goes no further than themselves, are chiefly of consequence to the public at large as forming the ranks out of which the first class is recruited by the force of circumstances. It is, then, of primary importance that the finding catalogue should be full enough to be of very effective assistance to those who do not only go to obtain, but also to see what they can obtain.

The second species of catalogue, which I shall call, for want of a better name, the *literary catalogue*, is of use independently of the library on which it is made; and would, in fact, be of more use than ever if the library were to be burnt to the ground. Its purpose is, by full and accurate description of books, to give that aid—and above all, that security from error—which nothing but full and accurate description can give, to the profound student of each and every branch of human knowledge. I suppose it will not be disputed, by any one who knows what research is, that it is necessary to have a true account of many more books than ultimately need be consulted; nay, that in many cases nothing but the true account can properly settle the preliminary question whether or no the book should be sought for. I suppose it will not be disputed that a student in France or Italy, who cannot have access to a London library, would derive very great advantage from a full and accurate catalogue of the books in that last library.

Before I proceed, however, I will make the assertion that all the existing catalogues which represent specific libraries (Audifredi's unfinished catalogue of the Casanata Library only excepted) are exceedingly defective in accuracy; and, whatever they may be as finding catalogues for their several libraries, are wholly insufficient as aids to the inquirer who cannot repair to the library. I might demonstrate this upon as many catalogues as I please; but I should always be subject to the suspicion of having chosen my instances to suit my assertion. But if you, or any of your correspondents who can declare that they are moderately familiar with the subject, would name a catalogue (other than Audifredi's) which is considered as being what it ought to be in the main, and as being truly entitled to be called by me, on my own definition, a *literary catalogue*, I would use my first leisure in putting together proof of my assertion as to that catalogue; or, failing my power to give such proof, I would treat it as the model appealed to in my subsequent remarks. If, in all your wide circulation, I cannot get an answer to this challenge from any one who can say that he has searched catalogues as aids in literary investigation, then I have a fair right to assume my position as established. But if it should be held that the exception cannot be allowed, and that Audifredi must be the model, so much the better. To give time, I will address myself in my next letter simply to the question whether, if the Museum Catalogue be only a finding catalogue, it should be a printed one.

A LOVER OF OLD BOOKS.

Dec. 11, 1848.

A FLING AT THE BALLAD-MONGERS.

Summer's face is set around
 With a rosy wreath,—
 Rose tints on her damask cheek,
 Rose scents in her breath.
 Summer's smiles are very fair,
 And her deep, soft eyes declare
 Honeyed meanings,—while her voice
 Saith for aye, "Rejoice, rejoice!"
 So I pour my spirit o'er her,
 And I bend my knee before her,—
 Singing ditties in her honour,
 Heaping all my praise upon her:
 Till—ah! yes—I must avow,
 When the hour comes she doth bow
 At the sound of Time's death-knell,
 I can say, Farewell! farewell!
 With small weeping in my eyes,
 And small sense of sacrifice.
 I can see her waning slowly,—
 See her pass and vanish wholly,—
 Sighing not while Autumn weaves
 Grave-robes of her withered leaves;
 Nay, exulting when, anon,
 To possess her vacant throne,—
 While the heaven grows black, and madly
 Toss the bare boughs to and fro,—
 Winter cometh, shouting hoarsely, o'er the hill-tops
 through the snow!

He is come—he greets us there!
 He and I will talk together:
 I, beside my hearth-fire's glare,—
 He, without, with his wild weather.
 Pshaw! let ballad-mongers sing,
 Harping on a worn-out string,
 That old story—old and weary—
 Of sad Summer's withering;

Let them sing, with sour grimaces—
Mock tears rolling down their faces—
Of a daisy nipped untimely,
Or some other doleful thing!
Better faith, I wot, is mine,
Winter, while I greet thee there;
Thou, without, with thy wild weather,
I beside my hearth-fire's glare.
Better faith,—ye ballad-mongers,
Take it in its sober grace,—
That no blessing e'er departeth
But another takes its place.
Flowers are taken—out-door gladness,—
Song and bloom, they both depart;
But by stress of Nature's sadness
Heart draws nearer unto heart.
Clouds obscure the sky's sweet azure,
Feeble sunshine gleameth through;
All the brighter love upspringeth
With its sunshine, warm and true.
For the aspects changed and withered
Of the garden, glen, and stream,—
See the faces that are gathered
Round the yule-fire's ruddy gleam!
Kindly faces, cordial faces,
Hearty age and frolic youth—
Who would sigh for *shrivelled daisies*
'Mid such joy as this, good sooth!
Who would say, amid the laughter,
Harping on the old pretence,—
God doth take the gladness from us
When he taketh Summer hence!
Who—but hark! old Winter shouteth
Till the woodland echoes ring—
Take this faith, thou ballad-monger,—pr'ythee snap
that worn-out string!

T. WESTWOOD.

MR. BABBAGE'S CALCULATING MACHINE.

Mr. Babbage has reprinted, for private circulation, Mr. Weld's chapter on his *calculating machine*, and has appended to it our review* of that chapter [see ante, p. 1029] with three short foot notes. The first of these is on a point immaterial to the issue; the second and third contain distinct statements of fact from Mr. Babbage, in reference to our comments upon his proceedings and those of the Government. Our readers will remember that from September 1834 to November 1842 Mr. Babbage could not procure the attention of the Government to the state of the engine on which 17,000*l.* had been spent; and that, about the beginning of that period, Mr. Babbage had invented the new engine, which he called the *Analytical Engine*. And further, they will remember that all notion of the possibility of blame having been justly incurred by Mr. Babbage rested, in our comment, upon the hypothesis that he had put his wish to abandon the *Difference Engine* and substitute the *Analytical Engine* before the Government in such a form as to give them a right to suppose that he was unwilling to proceed with the former. On our remark that it is possible that Sir R. Peel and Mr. Goulburn allowed his well-known wish to influence their decision, Mr. Babbage observes:—"It is scarcely possible that this supposed wish could have influenced Sir Robert Peel, because he had before him a written disavowal of it from Mr. Babbage himself."

Again, of the first half of the period of unanswered application Mr. Weld gives no account, as to the tenor of the applications therein made to the Government: though he shows by documents that during the second half Mr. Babbage, to repeat our own phrase, "stood upon the right ground." And thereupon we expressed our opinion that the public had a right to explanation from the Government, and to further explanation from Mr. Babbage. This further explanation Mr. Babbage now gives, in the following words; among which we insert some bracketed comments.

"The two following [applications made to the Government] will sufficiently explain them [the undescribed applications of the first half of the period of unanswered application]:—On the 23rd of December 1834, Mr. Babbage addressed a statement to the Duke of Wellington, pointing out the only [the reader will remark this word *only*] plans which in his opinion could be pursued for terminating the questions relative to the *Difference Engine*, namely:—First, the Government might desire Mr. Babbage to continue the construction of the engine in the

hands of the person who has hitherto been employed in making it. Secondly, the Government might wish to know whether any other person could be substituted for the engineer at present employed to continue the construction; a course which was possible. Thirdly, the Government might (although he did not presume that they would) substitute some person to superintend the completion of the engine instead of Mr. Babbage himself. Fourthly, the Government might be disposed to give up the undertaking entirely. A letter to Sir Robert Peel from Mr. Babbage, dated the 7th of April, 1835, and enclosing the above plans, concludes thus: 'The delays and difficulties of years will, I hope, excuse my expressing a wish that I may at length be relieved from them by an early decision of the Government on the question.'"

From the above it appears that at the end of 1834, Mr. Babbage—though then so full of the new engine that in September he had asked an audience of Lord Melbourne, to communicate the exact state of the case, and to request, of course, his consideration of the question whether the new engine should or should not take the place of the old one—began his applications to the Government with distinct reference to the old engine, and to the question of its completion or abandonment. Certainly the first of the two applications was not well timed: for it was made when the Duke of Wellington held all the seals, and a Government courier was hunting Sir Robert Peel all over Italy, to tell him to come home quick and be Prime Minister. But it was repeated to Sir Robert Peel in the April following, when the latter was also in official possession of the previous letter.

Mr. Babbage having thus filled up the only *lacuna* which the public press has brought to his notice, we can but repeat that those who would impute to him the blame of the failure of Government to complete his calculating machine must begin by proving his statement to be false or defective. In 1835 he complains to the Government of "delays and difficulties" which he implies to be mainly caused by the Government,—and he gets no answer whatever to repeated applications, until 1843. Those who have propagated the rumours that his conduct was the cause of the delay, and that he compromised his friends in the Royal Society who had aided in bringing him under the notice of the Government, are bound to abstain in future—or to show cause.

We end by a quotation from Mr. Weld,—which we abstained from giving so long as we supposed that the discontinuance of the calculating machine might be, in any degree, Mr. Babbage's fault. "Mr. Babbage has shown me letters by which it appears that he declined offices of great emolument, the acceptance of which would have interfered with his labours upon the *Difference Engine*."

OUR WEEKLY GOSSIP.

THE Philanthropic Society, long located in St. George's Fields,—so honourably known throughout Europe for their successful endeavours to reform criminal and vagrant children,—have determined to change their site and principle of operations. They have purchased a very eligible farm of about 130 acres at Potter's Bar, near Barnet; to which they have resolved to transfer their institution as soon as the necessary funds can be obtained and the proper buildings erected. The Colonie Agricole de Mettrai and the experience of the Bridgenorth Union School have furnished the chief suggestions for the new plan. The industrial training—so often advocated in these columns—is to be extended to garden and field labour, care of sheep, cattle and horses, and to agricultural pursuits generally. This, as we have frequently pointed out, is indispensable to the proper education of the criminal or vagrant class. The only sphere of future exertion which should be thought of for such youths is the colonies:—and there, away from the temptation of large towns, in farms and villages remote from the vices from which they have been rescued. The Society do well, then, in making it a part of their design to prepare the boys for emigration as farm labourers and servants. The other important addition to the plans already in operation, is the intention of grouping the boys in families—as at Mettrai, and as recommended by Capt. Maconochie—of about sixty each; every division, or family, occupying a distinct building, a dis-

tinct field of labour, and having its own master and mistress with an assistant teacher. By this means, it is expected that feelings of attachment will grow up amongst the boys, a more domestic character will be given to the institution, and the influence of the instructors will become more personal and parental. The arrangements contemplated will require buildings of a different class from those hitherto used for such purposes. Instead of a palace, the institution will consist of a number of houses with a chapel in the centre—each house being appropriated to a distinct family. The plan is altogether well warranted by the experience of other institutions of a similar kind,—and we doubt not success will attend it. It is proposed, as soon as sufficient funds can be raised for the purpose, to extend the number of inmates to 500. The fund for the purchase of land and for building is kept distinct from the Society's general fund. Her Majesty and her Consort have subscribed 100*l.*; and 3,051*l.* had been contributed up to November 1st. We may hint to the charitable that the lists are still open, and "contributions thankfully received."

The papers of the Principality announce the death of an eminent Welsh historian and Celtic scholar, the Rev. Thomas Price, vicar of Cwmdd, in Breconshire. "His devotion to the language and literature of his native land," says one of these accounts, "was truly enthusiastic. For the last thirty years his name has been prominent in every movement for their advancement." Mr. Price's principal literary work is his 'History of Wales'; and the readers of the *Athenæum* will remember his 'Progress of Empire and Civilization'—originally communicated to this journal [Nos. 894 and 895], and afterwards expanded into a little volume, of which we gave an account in our No. 1042. His essays on 'The Comparative Merits of the Remains of the old Welsh, Gaelic and Irish Literatures' and on 'The Statutes of Rhuddlan' had both won prizes from the Eisteddfod.

A vacancy, we are given to understand, is likely soon to occur in the office of Principal Keeper of the Advocates' Library, in Edinburgh,—by the retirement of Dr. Irving, after a service of twenty-eight years. The office is one which has been generally filled, we are told, by eminent men—and in a literary society like that of the Scottish metropolis, is one of honour and advantage.

Dr. F. Trithen has been appointed Professor of Modern European Languages in Sir R. Taylor's Institution at Oxford.

The *Scotsman* states that the scheme of erecting a memorial over the graves of the slain at Culloden, which was proposed in 1846, has been revived,—and that a subscription has been commenced for the purpose of carrying it into execution.

The *Constantinople Journal* gives some curious details regarding a city said to have been discovered in Asia Minor by Dr. Brunner,—one of the agents employed by the government of the Sublime Porte in penetrating into the most remote and inaccessible regions of the empire for the purpose of taking a census. While occupied in exploring the *sandjak* (excavations) of Bosouk, on the confines of Pontus, Cappadocia, and Galatia, Dr. Brunner, whose attention was attracted by the bold and curious passages opened into the living rock, was accosted by a villager who offered to show him things far more interesting on the other side of the mountain if he would trust to his guidance. After some hesitation, the Doctor armed himself and followed his guide, taking his servant with him. Half-an-hour brought them round the mountain; and then the Doctor found himself, says the narrative, in presence of the ruins of a considerable town. These ruins are situated to the south-east of the village of Yunkeu and to the north of the village of Tschépou, distant half a league from one another; and the Doctor's profound study of all the accounts, ancient and modern, of Asia Minor furnish no trace by which he can identify them. The site of the town is half a league in length. It contains seven temples with cupolas and two hundred and eighteen houses; some in good preservation, others half choked up with their own ruins and with vast fragments of rock detached from the overhanging mountain. The houses have compartments of three, four, and six chambers,—and the temples are also flanked with chambers. The largest of these edifices is twenty feet long by twenty-eight wide. So far as the ruins would permit

* We said in that review that Menabrea's Memoir was in Italian:—we should have said French.

the Doctor to estimate it, he conjectures the height of some of the temples to be from twenty to thirty feet. There are traces of plaster on the interior walls; but not an emblem or indication, says Dr. Brunner, to suggest the origin or date of the ruined city. All his inquiries on the subject produced from the natives no better answer than that these remains are "monuments of the infidels." Some old men remembered to have seen birds and trees painted in fresco on the walls.—Dr. Brunner proposes his deserted city as a puzzle for the archaeologists.

The American papers state that Mr. Everett has resigned the presidency of Harvard College in consequence of failing health.

The same papers announce that another telescopic comet was discovered on the evening of the 25th ult. at the Cambridge Observatory by Mr. Bond. It is situated in the constellation Cygnus.

We learn that, to complete the coincidences connected with the discovery of the new satellite of Saturn, Mr. Bond gave it the same name as Mr. Lassell, *Hyperion*. We were mistaken in our conjecture that Mr. Mitchell, the founder of the Cincinnati Observatory, is the father of Miss Mitchell, the discoverer of the comet. This young lady is, we are informed, the daughter of a banker—or principal of a banking company—at Nantucket; where she has a small observatory, in which she spends most of her time when the weather is favourable. By the way, we may mention that the King of Denmark has directed the Comet Medal founded by one of his predecessors to be awarded to Miss Mitchell for her discovery of the telescopic comet in question.

DIORAMA, REGENT'S PARK.—NOTICE.—The much admired Picture of MOUNT ETNA, in SICILY, is at present exhibiting alone. It is to be seen under three aspects—Evening, Sunrise, and during an Eruption. Open from Ten till Four.—Admission, 1s.

THE MISSISSIPPI AND MISSOURI by BANVAUD.—The celebrated MOVING PAINTING of the Mississippi and Missouri Rivers, extensively known as the "Three-Mile Picture," exhibiting a View of Country over 3,000 miles in length, extending through the heart of America to the city of New Orleans, being by far the largest picture ever executed by man, is NOW OPEN every EVENING at the EGYPTIAN HALL, PICCADILLY, at Half-past Seven o'clock; a Day Exhibition on Wednesday and Saturday Afternoon, at Half-past Two p.m.—Admission, Lower Seats, 9s.; Gallery, 1s.

ROYAL POLYTECHNIC INSTITUTION.—LECTURES ON AGRICULTURAL CHEMISTRY, by Dr. Ryan, at Half-past Three daily, and on the Evenings of Monday, Wednesday, and Friday, at Nine o'clock. A Lecture on VOLTAIC ELECTRICITY and the ELECTRIC LIGHT on the Evenings of Tuesday, Thursday, and Saturday, at Nine o'clock, by Dr. Baschhoffner. Also on PNEUMATICS daily at Two o'clock. THE MICROSCOPE at One o'clock daily. THE DISSOLVING VIEWS, with historical descriptions. THE CHRONOTROPE. THE PLANTAS MAGICA, by CHILDE, at Eight o'clock. DIVER and DIVING-BELL. WORKING MODELS explained.—Admission, 1s.; Schools, Half-price.

SOCIETIES

ROYAL.—Dec. 7.—The Earl of Rosse, President, in the chair.—Dr. Faraday delivered the Bakerian lecture, 'On the Crystalline Polarity of Bismuth and other bodies, and on its Relation to the Magnetic Form of Force.'—The author states that in preparing small cylinders of bismuth by casting them in glass tubes, he had often been embarrassed by the anomalous magnetic results which they gave, and that having determined to investigate the matter closely, it ended in a reference to the effects to the crystalline condition of the bismuth, which may be thus briefly stated. If bismuth be crystallized in the ordinary way, and then crystal, or a group of symmetric crystals, be selected and suspended in the magnetic field between horizontal poles, it immediately either points in a given direction or vibrates about that position, as a small magnetic needle would do, and if disturbed from this position it returns to it. On resuspending the crystal so that the horizontal line which is transverse to the magnetic axis shall become the vertical line, the crystal then points with its maximum degree of force. If it be again resuspended so that the line parallel to the magnetic axis be rendered vertical, the crystal loses all directive force. This line of direction therefore, which tends to place itself parallel to the magnetic axis, the author calls the *magne-crystalline axis* of the crystal. It is perpendicular, or nearly so, to the brightest and most perfect of the four cleavage planes of the crystal. It is the same for all crystals of bismuth. Whether this magne-crystalline axis is parallel or transverse to the magnetic axis, the bismuth is in both cases repelled from a single or the stronger pole; its diamagnetic relations being in no

way affected. If the crystal be broken up, or if it be fused and resolidified, and the metal then subjected to the action of the magnet, the diamagnetic phenomena remain, but the magne-crystalline results disappear, because of the confused and opposing crystalline condition of the various parts. If an ingot of bismuth be broken up and fragmentary plates selected which are crystallized uniformly throughout, these also point; the magne-crystalline axis being, as before, perpendicular to the chief plane of cleavage, and the external form, in this respect, of no consequence. The effect takes place when the crystal is surrounded by masses of bismuth, or when it is immersed in water or solution of sulphate of iron, and with as much force apparently as if nothing intervened. The position of the crystal in the magnetic field is affected by the approximation of extra magnets or of soft iron; but the author does not believe that this results from any attractive or repulsive force exerted on the bismuth, but only from the disturbance of the lines of force or resultants of magnetic action, by which they acquire as it were new forms; and, as the law of action which he gives is, that the line or axis of magne-crystalline force tends to place itself parallel, or as a tangent, to the magnetic curve or line of magnetic force, passing through the place where the crystal is situated, so the crystal changes its position with any change of direction in these lines. After noticing the magne-crystalline condition of various bodies, the author enters upon a consideration of the nature of the magne-crystalline force.

In the first place he examines closely whether a crystal of bismuth has exactly the same amount of repulsion, diamagnetic or otherwise, when presenting its magne-crystalline axis parallel or transverse to the lines of magnetic force acting on it. For this purpose the crystal was suspended either from a torsion balance, or as a pendulum thirty feet in length, but whatever the position of the magne-crystalline axis, the amount of repulsion was the same. In other experiments, a vertical axis was constructed of cocoon silk, and the body to be examined was attached at right angles to it as radius; a prismatic crystal of sulphate of iron, for instance, whose length was four times its breadth, was fixed on the axis with its length as radius and its magne-crystalline axis horizontal, and therefore as tangent; then, when this crystal was at rest under the torsion force of the axis, an electro-magnetic pole with a conical termination was so placed that the axial line of magnetic force should be, when exerted, oblique to both the length and the magne-crystalline axis of the crystal; and the consequence was, that, when the electric current circulated round the magnet, the crystal actually receded from the magnet under the influence of the force, which tended to place the magne-crystalline axis and the magnetic axis parallel. Employing a crystal or plate of bismuth, that body could be made to approach the magnetic pole under the influence of the magne-crystalline force; and this force is so strong as to counteract either the tendency of the magnetic body to approach or of the diamagnetic body to retreat, when it is exerted in the contrary direction. Hence the author concludes that it is neither attraction nor repulsion which causes the set or determines the final position of a magne-crystalline body. He next considers it as a force dependent upon the crystalline condition of the body, and therefore associated with the original molecular forces of the matter. He shows experimentally, that, as the magnet can move a crystal, so also a crystal can move a magnet. Also that heat takes away this power just before the crystal fuses, and that cooling restores it in its original direction. He next considers whether the effects are due to a force altogether original and inherent in the crystal, or whether that which appears in it is not partly induced by the magnetic and electric forces; and he concludes, that the force manifested in the magnetic field, which appears by external actions and causes the motion of the mass, is chiefly, and almost entirely induced, in a manner subject indeed to the crystalline force and additive to it; but at the same time exalting the force and the effects to a degree which they could not have approached without the induction. To this part of the force he applies the word *magneto-crystalline*, in contradistinction to magne-crystalline, which is employed to express the condition or quality or power which belongs essentially to the crystal. The author then remarks upon the extraordinary charac-

ter of the power, which he cannot refer to polarity, and gives expression to certain considerations and views which will be best learned from the paper itself. After this, he resumes the consideration of Plucker's results 'upon the repulsion of the optic axis of crystals' already referred to, and arrives at the conclusion that his results and those now described have one common origin and cause. He then considers Plucker's results in relation to those which he formerly obtained with heavy optical glass and many other bodies. In conclusion he remarks, "how rapidly the knowledge of molecular forces grows upon us, and how strikingly every investigation tends to develop more and more their importance and their extreme attraction as an object of study. A few years ago magnetism was to us an occult power affecting only a few bodies; now it is found to influence all bodies, and to possess the most intimate relations with electricity, heat, chemical action, light, crystallization, and, through it, with the forces concerned in cohesion; and we may, in the present state of things, well feel urged to continue in our labours, encouraged by the hope of bringing it into a bond of union with gravity itself."

GEOGRAPHICAL.—Nov. 27.—W. J. Hamilton, Esq., President, in the chair.—E. Hughes, Esq., was elected a Member. 'On the Geography of Cochinchina,' by Dr. Gutzlaff. It is an invariable principle with the monarchs of the far East to keep their subjects as much as possible from all contact with foreigners; if therefore any two countries, among those which come within the range of Chinese civilization, are not separated from each other either by the sea or by a desert or by a chain of mountains, it is the practice of the respective Governments to order that the intervening space shall be left a jungle. Thus we find that the Empire of Cochinchina is to the N.E. divided from China by the Nang-Keang, and that about twenty miles to the west and south of that river is debatable ground, claimed by neither Government—in many places an impenetrable wilderness; the Chinese have also left the whole space on which Kwang-tung province borders to the S.W. on Tunkin in the possession of aborigines and straggling adventurers; and in order still more to ensure their separation from the neighbouring empire, they have established several forts on the frontiers, where they keep small garrisons. The authorities of Tunkin, on the other hand, have strict orders from their Government to impede the intercourse between the two nations, and to check as much as possible the increase of population on the fertile tract of land which borders on China. A chain of mountains separates the states to the S.W. of Kwang-se, and here along a frontier of more than 100 there are, on the Chinese side, eight flourishing cities and fortresses; while on the Tunkinese territory all is a wilderness. The marshes there exhale a deadly vapour, and many a Chinese army has found an untimely grave in the pestiferous jungle which divides Cochinchina from the Celestial Empire. Even those mountains along the frontier which are situated at the western extremity of Kwang-se, and which contain the precious metals, are left to the undisturbed possession of a Laou tribe, who work the mines in consideration of a per-centage which they pay to the Mandarins of both countries. Dr. Gutzlaff calculates the whole of the Annam Empire at 9,800 geographical square miles; and "if we assign to it from twelve to fifteen millions of inhabitants, we shall not have exceeded the actual census." It is divided into six parts—1. Tunkin, 2. Cochinchina proper, or Dang-trong; 3. Tsampa (Champa); 4. Cambodia, or Kamen; 5. the Moi-Territory; 6. the territory of the Laos tribes, subject to Annam. Tunkin, which means the "Eastern capital," and which is also called Dang-gnoi, or the "Outer Region," resembles in great measure the adjacent Chinese provinces. Few parts in the district are not extremely fertile, and most of them teem with a large and industrious population. It has a great number of rivers, most of which flow in a south-easterly direction; and of these the Song-kai, formed by the union of the Le-sien and of the Song-shai, is by far the largest. The land along the coast and between the rivers consists of swampy, marshy ground, which, however, is inhabited by tribes of industrious fishermen, who not only supply the poorer classes in the interior, who seldom take

any meat, with the necessary subsistence, but who export large quantities of fish to China. They themselves live chiefly on alligators, which they catch, cut to pieces, and sell in the shambles like beef. The capital of Tunkin—Kecho or Hanoi, is situated on the right bank of the Song-ka.

After the paper had been read, the President announced to the meeting that the following letter has been received from Dr. Leichhardt, giving probably the last accounts that we shall have of him until his arrival at Swan River.—

Cogoon, 3rd of April, 1843.

"I take the last opportunity of giving you an account of my progress. For eleven days we travelled from Mr. Birell's station on the Condamine to Mr. Macpherson's on Fitzroy Downs. Although the country was occasionally very difficult, yet everything went on well. My mules are in excellent order—my companions in excellent spirits. Three of my cattle are foot sore; but I shall kill one of them to night to lay in our necessary stock of dried beef.

"The Fitzroy Downs, over which I travelled for about twenty-two miles from east to west, is indeed a splendid region, and Sir Thomas Mitchell has not exaggerated their beauty in his account. The soil is pebbly and sound, richly grassed, and to judge from the myall (*acacia pendula*) of most fattening quality. I came right on 'Mount Abundance,' and passed over a gap of it with my whole train. My latitude agreed well with Mitchell's. I fear that the absence of water on Fitzroy Downs will render this fine country to a great degree unavailable. I observe the thermometer daily at 6 a.m. and 6 p.m., which are the only convenient hours. I have tried the wet thermometer, but I am afraid my observations will be very deficient. I shall, however, improve on them as I proceed. The only serious accident that has happened was the loss of a spade, but we are fortunate enough to repair it at this station—where the superintendent is going to spare us one of his. Although the days are still very hot, the beautiful clear nights are cool and benumb the mosquitoes, which have ceased to trouble us. Myriads of flies are the only annoyances we have.

"Seeing how much I have been favoured in my present progress, I am full of hopes that our Almighty protector will allow me to bring my darling scheme to a successful termination.

(Signed) "LUDWIG LEICHHARDT."

In a former letter, dated 20th of March, the Doctor says "My intention is to go from the Victoria to the Northward, until I come to decided waters of the Gulf. If I succeed in my task, I shall solve three very interesting questions—the Northern, North-western, and Western Water Sheds."

GEOLOGICAL.—Nov. 29.—Sir H. De la Beche in the chair.—C. Timins, Esq., was elected a Fellow.—A paper 'On Fossil Plants from the Anthracite Formation of the Alps of Savoy,' by C. J. F. Bunbury, Esq., was read. In 1828, Elie de Beaumont announced that at Petit Cœur in the Tarentaise beds of black schist, full of impressions of ferns and other plants identical with those of the coal formation, were found interposed between beds of limestone containing belemnites, and forming with them only one geological deposit, which he referred to the lias. M. A. Brongniart subsequently described the plants, and found seventeen identical with carboniferous species, and only two peculiar. Mr. Bunbury, when in Italy last summer, examined the collection of plants from the Tarentaise, in the Museum at Turin. The specimens are converted into a silver-white talc which gives them a very beautiful appearance, but, with the frequent distortion, renders them difficult of determination. He could distinguish only fourteen forms, of which nine were ferns, two decidedly identical with, and four closely resembling, characteristic coal-measure species;—two calamites, one certainly a coal plant—and three annularia, of which one is distinctly, and two are probably also, found in the coal measures. In 1819, Sir H. De la Beche observed impressions of ferns and other plants in the schistose beds of the Col de Balme, near Chamounix. The beds there belong to the same formation as those in the Tarentaise, and the plants generally correspond. Among them was *Neuropteris*, perfectly agreeing with specimens from Pennsylvania and Cape Breton. There seems thus no doubt that plants considered characteristic of the coal measures

are here associated with animal remains like those of the lias in strata alternating with each other. Several theories have been formed to explain this fact. Mr. Horner supposed that the coal plants had survived into the Liassic period, but it is well known that the intermediate formations have very distinct vegetations. M. Brongniart believed them to have been drifted here from some other region; but it is difficult to imagine that in this case they should have been confined to only one locality, and the plants are also too well preserved to have been drifted far. M. Michelin supposed that the belemnites might not be confined to the newer formations, but that a species might have lived even in the carboniferous epoch.

"On the Geology of the Neighbourhood of Oporto, including the Silurian Coal and Slates of Vallongo," by D. Sharpe, Esq.—The town of Oporto stands on a band of granite four or five miles wide, on which mica slate and gneiss rest on both sides. To the eastward, these rocks are overlaid by a band of sedimentary rocks, chiefly claystone; which, commencing on the coast about thirty miles north of Oporto, runs down and crosses the Douro about sixteen miles above that town. To the south of Vallongo, the slates overlie a deposit of anthracite in several beds, some of them from four to six feet thick. This coal is now worked in several pits, and principally sent to Oporto. Along with it are beds of red sandstone, and black carbonaceous shales, with vegetable impressions too indistinct to be determined, but strongly resembling ferns of the coal measures. In the shales above this coal Mr. Sharpe found many fossils, orthides, trilobites, and graptolites, most of them new species, but others well known in the lower Silurian rocks of Northern Europe. It would thus appear that the coal deposits of Oporto are included in the Silurian formations, and are thus far below the usual level of the coal. Similar claystones and sandstones have been described near Amarante, where they form the celebrated wine district of the Upper Douro. The boundary between the granite and the slates is also the exact limit to the cultivation of the finer qualities of port wine.

SOCIETY OF ANTIQUARIES.—Nov. 30.—Mr. Hallam, V.P., in the chair.—C. Bridger, Esq., was elected a Fellow. After the exhibition of the rubbing of a Runic Calendar-staff, sent to this country by Dr. Bronet, and of some Greek marbles of a rather late period, by Captain Dittman, R.N., Mr. Hawkins produced a series of thirteen medals, anticipatory of the capture of Porto Bello, in 1739, and of Carthage, in 1741, by Admiral Vernon. They represented the British Commander and his associates with various attributes of conquest and triumph, although it is well known that the expedition against Carthage was a failure. These medals formed a sequel to that which on the last evening Mr. Fox had presented; and they were accompanied by an explanatory paper by Mr. Hawkins, in which he treated the matter historically and afforded some curious information respecting the striking and issue of anticipatory medals at various periods.—Mr. Lemon laid before the Society a paper, to establish that the supposed arrow-head which had struck St. Edmund, (and which had been transmitted by Sir E. Kerrison) was probably nothing more than a nail which had been used to immolate some poultry-destroying animal. This solution seems about as improbable as that it should have been the original and identical arrow-head which entered the oak to which St. Edmund was bound. We agree so far with Mr. Lemon that we do not think it an arrow-head; but, on the other hand, it is much too large to have been used for the purpose he pointed out.—The Society then came to the principal business—the reading of a paper from Sir Henry Ellis, addressed to Mr. Payne Collier, on the supposed portrait of Shakespeare, which we have mentioned as having been exhibited on two preceding occasions. If it needed any demolishing, Sir Henry overthrew all claim to its being considered a likeness of our illustrious poet. We should hardly have thought the picture worthy of serious notice: but it had been placed on the walls of the Society's meeting-room with so much pomp and ceremony, that Sir Henry was perhaps afraid that it would acquire some character from the circumstance. A first glance, in truth, destroys all delusion on the subject; but Sir

Henry showed that so far from its being, as asserted, "a known and recorded fact" that this portrait had once hung in the vestry of St. Saviour's, Southwark, there is no single book upon the church, the parish, or the county in which it is even mentioned. Moreover, as the churchwardens during the whole life of Shakespeare were so adverse to plays and players, because they were the encouragers of vice and immorality in the district, it was not likely that they would have allowed the portrait of the dramatist to grace the walls of the vestry. In the next place, Sir Henry proved that Zuccheri (the imputed artist) could not have painted any picture of Shakespeare, because he had quitted England before the poet had quitted Stratford. Lastly, good reason was given for believing that Dr. Compton (out of a chest in whose house the picture was said to have been brought and sold at his sale) never had it in his possession. It remains, therefore, for Mr. Pott, the present owner, to produce his proofs of the "known and recorded fact" and of the other circumstances connected with this new piece of pretension. Mr. Hallam, after the conclusion of the paper, spoke of the picture known as the Bishop of Ely's as corresponding in date, though not much in resemblance; and Mr. Collier took the opportunity of saying that he had not long since gone over the books and MSS. preserved at St. Saviour's, and that there was nothing in them to warrant the notion that a portrait of Shakespeare had ever hung in the vestry. We presume that we shall hear no more of this picture as a likeness of our immortal poet—who must have spent about half his life in sitting to artists if we are to consider only a third of the portraits of him brought forward within the last century as genuine.

INSTITUTE OF ARCHITECTS.—Dec. 4.—T. Bellamy, V.P., in the chair.—G. P. Boyce, Esq., was elected an Associate. 'On the Infinity of Geometric Design as regards Tracery,' by Mr. R. H. Billings. The object of this paper was to show that design, as regards Gothic tracery, is a field as yet almost untouched; from diagrams of the most simple character, and composed of purely geometric curves, an infinity of beautiful tracery may be produced. By varying the diagrams which serve as the foundation of the tracery to be produced, an endless variety of designs may be obtained. This Mr. Billings illustrated by means of one of the simplest forms of diagram; consisting of a circle, within which were four others touching the circumference, and whose diameters were one third of that of the larger one. Numerous drawings of the designs produced from this simple form were exhibited; as well as engravings of upwards of one hundred others, all obtained from the same skeleton form,—and which are a portion of a work by which Mr. Billings is about to make known to the profession at large the results of his studies on this subject.

LINNEAN.—Dec. 5.—A continuation of Dr. Huxley's paper on the 'Structure of the Portuguese Man of War, a species of Jelly Fish,' was read.—Mr. Westwood exhibited specimens from Java of a new species of *Aehias*, a dipterous genus of insects.

Dr. Wallich read a translation of some notes from a diary kept by Linnaeus, and which had lately fallen into the hands of the Council of the Linnean Society. The notes were found in a Swedish almanack interleaved with blank leaves for the year 1735. This almanack seems to have passed into the hands of some of the family of Linnaeus, and was subsequently used for the same purpose as by the original possessor. This memento of an important year in the life of Linnaeus has only just been brought to light. It was written at the period in which he was endeavouring to get into practice as a physician at Fahlun. It was here that he was introduced by his friend Dr. Browallius to the family of Dr. Moræus, with whose eldest daughter he fell in love. Dr. Moræus at first objected to the marriage on account of his poverty. As Linnaeus says, writing to Haller, "Me amatat pater, non mea fata." At the beginning, however, of 1735 he gained the consent of the father of Sara Lisa Moræa to marry at the end of three years. This circumstance he alludes to under the date of January 16; which he speaks of as a day ever to be remembered on this account. On January 17, he receives as a present two casks of Rhenish wine, which he says in four years will do for

christening-cuddle. Before the consent of the father was obtained he was evidently on very good terms with the daughter: for we find—Jan. 2. Called on Sara Lisa in my Lapland dress.—Jan. 3. Called on Sara Lisa *absentibus parentibus*.—Jan. 10. Called on Sara Lisa, and had some fun. At this time Linnæus had never received a degree in medicine; and no sooner was he engaged to Miss Moræa than he undertook a journey to Holland with that view. Previously to leaving her, on February 15, he alludes to each having taken an oath of fidelity; and he speaks of her in his diary as his wife and of her father and mother as his own. The remaining portion of the diary extends to the month of October of the year 1735. It refers to his visit to Holland,—to Amsterdam, Leyden, Hamburg and other places, and to the eminent men of that day on whom he called. He graduated at Amsterdam on the 12th of June. He afterwards visited other places; and returned to Amsterdam, where he was in September. He mentions in his diary of the 27th the melancholy death of his friend Artedi; who, returning one night from the house of Sebn, the possessor of a celebrated museum in Amsterdam, fell into one of the canals and was drowned. A curious incident took place whilst Linnæus was at Hamburg—which, though not mentioned in this diary, is worthy of notice. In the Museum at Hamburg there was a kind of wonder,—not exactly a great sea serpent but a serpent with seven heads. On examining this Linnæus immediately detected the cheat; pointing out that the heads were merely the jaw-bones of weasels covered with a serpent's skin. So unpopular did this render the great naturalist, and into such unpleasant embarrassments did it throw him, that he was advised by his friends to leave the town as speedily as possible. We quote this as a lesson applicable to a discussion still going on on a subject of natural history.

CHEMICAL.—Nov. 6.—The President, W. T. Brande, Esq. in the chair.—The following papers were read, 'On Conine and the products of its decomposition,' by J. Blyth, M.D. 'Observations on the Atomic Volumes and Boiling Points of Analogous Organic Liquids,' by Prof. W. A. Miller. 'Researches on the Amyle Series,' by Mr. Medlock.

MEETINGS FOR THE ENSUING WEEK.

MON.	Royal Academy, 8.—Mr. Green 'On Anatomy.'
—	Statistical, 8.
—	British Architects, 8.
—	Pathological, half-past 7.—Council.
—	Chemical, 8.
TUES.	Linnæan, 8.
WED.	Microscopical, 8.
—	Ethnological, 8.
THUR.	Antiquaries, 8.
—	Naturalistic, 7.
—	Royal, half-past 8.

FINE ARTS

Account of the Ionic Trophy Monument excavated at Xanthus. By Sir Charles Fellows. Murray.

AMONGST the architectural and sculptured remains discovered by Sir Charles Fellows in Asia Minor, by far the most interesting and valuable is that which he terms the Ionic Trophy Monument:—the progress of the discovery of which, and his indefatigable industry and ingenuity in subsequently connecting the parts, are fully detailed in the description before us. If our readers will go back four years, and refer to our columns, No. 873, p. 780, they will find the earliest account of the discoveries to which this publication relates—and of the origin of that opinion as to the nature and history of a portion of the monuments then brought to light, which has resulted in the reconstruction here described. A short recapitulation of facts, from the author's own book, may however be here necessary.

After a short account of ancient Lycia and of the conquest of Ionia and the southern provinces by Harpagus, according to Herodotus, 547 B.C., Sir Charles proceeds to relate that in the spring of 1838 he "discovered the city of Xanthus, the ancient Arina, the capital of Lycia," and found to the east of the city, upon a prominent rock about half a mile from the Acropolis, the base

of an important structure formed of massive blocks of scaglia, the stone of the country, each weighing from six to ten tons; one end of this structure facing the city conquered by Harpagus, whilst the other faced nearly due east. The only other trace of any fallen ruin at that time visible was the end of a slab of white marble, upon which were sculptured some small figures in procession; but upon pursuing his researches in Lycia in 1839, 1842-43, assisted by the British Government, all the parts of the monument which surmounted the base were brought to light. After pondering over the fragments and reasoning upon various monuments in other parts of Asia Minor, he at length piled together the Ionic building described in this work—the model of which he has presented to the British Museum. Merely premising "that all the fragments excavated from around the base are required for this reconstruction, and that two whole stones only are wanting to complete the monument" thus restored, we will sketch out as shortly as possible the course adopted by Sir Charles.

Having ascertained the precise size of the existing base to be 33 feet long by 22 feet wide, and that the stones of the upper course were set in three inches, reducing the area to 32 feet 6 by 21 feet 6, the form of the monument and maximum limit of its scale were supplied. The first striking feature observed was the "presence of four distinct friezes or bands of sculpture, each having right-angle stones with the *bas-reliefs* upon the exterior." "The width of these friezes respectively was 3 feet 3 inches, 2 feet, 1 foot 7 inches, and 1 foot 5 inches,—the two former being decidedly too wide and heavy to have been supported by the fluted columns only 1 foot 2 inches in diameter found amongst them." The first experiment was that of cutting, to a scale, pieces of wood resembling each part of the friezes, and commencing with the frieze two feet wide, of which there were the four corner-stones. On placing these it was observed that the "subject of the sculptures varied on each side, suddenly changing at the angles and forming four distinct views, each side complete in itself, the stones being of two lengths, 4 feet 8 inches and 4 feet 3 inches, or varying slightly from this." After shifting the stones repeatedly, Sir Charles succeeded in arranging them in a parallelogram 19 feet 9 inches wide and 28 feet long; when the view on each side became complete in itself, one end representing quiescent objects, none of the stones of which could be used in the tumults seen on the other sides. This gave confidence in his arrangement; which was further confirmed by finding that if he attempted to use one more of even the smallest stones the frieze must have been too large for the base upon which it certainly stood. He thus learned that he "possessed the whole; and at once obtained a girth or band giving the exact size of the building." By a careful combination, aided by the three of the corner-stones of the larger frieze, he arranged a parallelogram precisely of the same size as the former; though in this frieze one of the angles and of the side stones being deficient, he was obliged to supply their places by stones of a similar size to those in his possession. Thus, this band is somewhat less valuable as evidence of the size of the building than the former; but the three actually existing angles must, to any unprejudiced mind, afford sufficient confirmation. Sir Charles next observed a cornice composed of blocks of egg-moulding, on the upper surface of which were the marks of columns and holes for the plinths of statues or objects placed alternately with the columns; and as the depth and forms of these cuttings corresponded with the plinths under the statues lying around, he could arrive at no other conclusion

than that this cornice sustained the columns, and was not supported by them. Keeping in mind the large pedestal of the monument at Alinda as his guide for proportions, he obtained the arrangement of the friezes which is shown in his model; deeming it improbable that the frieze could have been broken through by a doorway, as the vacant space of one stone might lead some to suppose, and especially as he thinks that there are fragments even of this sculptured stone remaining. The following argument, however, he adduces as conclusive upon this point. In the view of the base massive stones are seen still remaining above the level of the upper course upon which he places the friezes. Time and Turks and, from his own experience he must add, English sailors roll down such stones; but these agents never raise them up. The pile has, no doubt, been higher, but surely not lower, than at present. Again, each of the stones of the friezes used is left rough within, and not squared at the inner angles; while the other friezes, of which we shall speak hereafter, are finished inside with a smooth surface and moulding. He, therefore, concludes that this pedestal was solid, and thus adapted to support the structure he is about to place upon it.—From a corner-stone of the egg-moulding cornice the exact position of the base of the column upon it was obtained, and the intercolumniation thus ascertained; the bases and capitals of the columns rendering it easy to raise the building as high as the architect. At this stage he perceived that the next frieze or sculptured architrave had both the inner and outer sides finished with a cornice, and was composed of four distinct subjects:—one a battle, of which we have four stones; another a hunting scene, also of four stones; a third a Persian offering, consisting of three stones, the figures being half upon one stone and half upon the adjoining one, and each showing a groove or cutting on the lower edge, ceasing abruptly nine inches from the ends, and thus forming a square solid bed to rest upon the capital of the column beneath. There were three more stones of a similar form, the *bas-reliefs* representing a Greek offering. These again give the intercolumniation, which agrees with that of the bases. The length of the stones requiring support at their junction also fixes the number of columns upon the ends and sides. Of the columns, the remains of eleven have been found; but as this number would be too many for the porticos only, he has placed columns at the sides, concluding that the three capitals are missing.

The next stage is not a matter of doubt, but of singularity. There are but two small fragments of the dentils which must have surrounded this part of the monument, as the mark made by the dentils on the under side of the cornice which rested on them testifies; above this portion of the cornice is the crowning member, having lions' heads to support the water from the gutter within. The angle stone of this shows the inclination and width of three successive tiles, which were of white marble; and near the lower part is the cutting to receive the pedestal of a statue which stood at the angle, the acroteria. Another stone shows the angle of the pediment, forming the keystone or saddle, and having upon it the hollow to receive the pedestal of a statue at the apex of the pediment. The angles of the sculptured tympana carried out exactly fill the pediments, and confirm the dimensions afforded by the friezes and the standing base. The remaining frieze has four sculptured angles, the subject of the *bas-reliefs* representing the funeral ceremonies. One stone of this, 8 feet 9 inches long, forming with the sculpture

angle of the side-stone a length of 9 feet 6 inches, completes the frieze of one end of the cella of the monument, by resting the two ends upon the capitals of pilasters, which from their form must have been those of the ante of the cella. The side-stones of the frieze form lengths of 15 feet, making a parallelogram 15 feet by 9 feet 6 inches. By placing this in the centre of the building, the stones of the ceiling, each with two pannels or coffers, will be found to reach exactly from the architrave to the cella, resting upon each of the friezes:—thus again confirming Sir Charles Fellows's arrangement.

The building being now erected, he placed the statues each above the position in which they were found in the earth. They are of two sizes, the smaller, which are weather-beaten all round, having evidently fallen from the top of the pediment, whilst the lions and larger statues occupied the vacant spaces between the columns. Those parts alone of the bodies and draperies which would have projected from between the columns show the effect of the rain and wind,—whilst those portions of the figures which were under cover, retain the smooth surface of the marble. "The monument thus put together, requires but two whole stones to complete the larger frieze, and one to complete the west tympanum. We should then have the whole of the four friezes, the pediments and necessary architectural members, and every niche and pedestal for the reception of statues occupied by the fragmental representation of such statue."

Having so far explained the mode of restoration followed by Sir Charles, we must now examine his conjectures as to the age of the monument and the purpose of its erection. He says,—“the first impression in viewing this monument in Lycia, is its being composed in a style and adorned by a character of art foreign to that country. The marble is also foreign, probably from Paros: it is the only building of the kind I have seen in Lycia, and is similar to those which I have only seen in Caria in the ancient cities of Alinda, Alabanda, and Mylassa. The style of architecture is well known as that of Ionia, the same country. The sculpture, though evidently earlier, is of the same school as the remains of the tomb of Mausolus (353 B.C.) from Halicarnassus, now in the British Museum. The building has been erected as a trophy and tomb: it cannot have been a temple, for in that case the bands of sculpture would have been cut into by a flight of steps, and the statues between the columns would prevent access. The cella will also be seen to be a tomb.”

“There is no site at Xanthos so well suited for a trophy, commanding the conquered city, as this. It has a fine view of the Acropolis of the Xanthians,—from which it is separated by a ravine: the cliff upon which the trophy is placed appears isolated, and affords space for this monument alone. The existing base is constructed of massive stones, and may be of a very early date: it resembles the works of the earliest monuments in the country. In the centre of one end of the superstructure, the end facing the ancient city, I conceive the whole history of the monument to be told.” Sir Charles here gives a very interesting and graphic description of the upper frieze of the base, which appears satisfactorily to identify the trophy with conquests of Harpagus. In further support of his ideas, he cites Mr. Benjamin Gibson of Rome, who tells us that ten cities of Ionia supplied Harpagus with troops. “Here we have between the columns ten statues, apparently of the same female figure;—perhaps Venus, the popular deity of Ionia: each of these statues is borne up by an emblem beneath its feet; and these emblems Mr. Gibson detects as being the same as those seen on the coins of

the maritime cities of Ionia,—the crab of Cos, the dove of Cnidus, the snake of Miletus, the dolphin of Myrina, the phoca of Phocæa, and the shell of Pyrus. The other statues are too much mutilated for us to determine their emblems. The four lions at the angles are supposed to represent the whole country of the Milesians. We thus have registered as it were the arms of the different cities engaged in this conquest, surmounted by the tutelary deity of the country.”—“Surmounting the apex of the pediment is a group of three boys, which Mr. Gibson suggests may represent Cares, Lydus and Mysus—the legendary founders of the provinces of Caria, Lydia and Mysia—thus giving nationality to the whole monument. The frieze of the cella represents the usual sacrifices and funeral feasts of the Greeks, but none of those ceremonies sculptured on so many of the Lycian tombs.”

Sir Charles then adduces reasons for attributing the erection of this structure to the followers of Harpagus, during the lifetime of some of the conquerors,—probably not later than 500 B.C.; and adds that there is no trace except in this monument of the continued residence of an Ionic Greek population—scarcely a Greek inscription referable to an earlier date than the age of Alexander, 355 B.C.—although he has found almost continuous monuments, inscriptions and coins in the Lycian art down to that age, from the tomb of the son of Harpagus to the decree of Pixodarus, King of Caria, 340 B.C. He concludes “If my position be admitted, the evident similarity of the sculpture of many groups in the larger frieze, as well as in the treatment of the statues to the Athenian and Phygalian sculptures, must convict these later workmen of plagiarism, and, as hinted by Pausanias, lead us to suppose that Pericles, wishing to adorn Athens, sent to Asia Minor for workmen. This monument would indicate the employment of Ionians as the designers of the finest of Athenian works.”

The interest of Sir Charles's narrative, and the startling claims set forth for his monument, led us at once to the Museum to inspect the remains now that they are fixed up, and collate them with his description. This, however, we found to be impossible with any degree of fairness; for instead of the friezes and other remains of the monument being isolated, so as to carry out Sir Charles's suggestions, they are mingled with other remains of little comparative interest, or placed at such elevations and so obstructed by intervening objects as to be almost invisible.—The consequence of this general derangement is, that the collection conveys no instruction, and that nothing but a confused impression of a heterogeneous mass of sculptured stones is left upon the mind, with no idea either of the monument of principal interest or of the other monuments of which portions have been preserved. The least surely, in this case, that could have been done, in justice to Sir Charles's labours and in the absence of sound reasons against his conjectures, would have been to follow his arrangement where practicable, and leave the result to the test of examination and subsequent possible controversion. As it is, his only resource has been to publish:—which he has here done without those remarks or animadversions that might reasonably have been expected.

Having expressed our annoyance at the injudicious arrangement adopted, we will commence our examination of such of the sculptures as are within our reach, and take those which are beyond our vision for granted. It happens, most unfortunately, that the narrow frieze which surrounded the cella 95 to 105 is placed too high for observation,—and that the same objection, rendered even worse by many of the

stones being behind the columns and figures of the peristyle, applies to the friezes 110 to 123. Again, whilst the eastern pediment is placed high up behind the column, the opposite pediment is low down, and as if it had little or no connexion with the general building;—and 106, 8, 9, and others are entirely hidden by some fragments which have no relation to the monument. However, by dint of patient dodging about and putting our heads into holes and corners we have seen enough to be able to speak concerning some of the sculptures, and confess that we see no reason to doubt that the building was a Trophy monument of that particular event recorded in Herodotus with which the statues in the intercolumniations so admirably accord. Nevertheless, we are not so satisfied of the antiquity of the style of sculpture. The figures of the lower frieze are much lower in relief in proportion to their size than the figures in the upper frieze; and there is in this frieze that flatness of surface observable in the Parthenon and in all works of this class of the best age of Grecian sculpture. We fancy likewise that we perceive in the northern frieze a different hand from that employed upon the front and sides of the building. There are a poverty in the execution and design in the former and a remarkable shortness of leg which are of themselves sufficient evidence that a better sculptor executed the more vigorous and energetic composition on the western side. We also detect in the combatants of the east end a repetition of a group that occurs in the Phygalian friezes, and in those brought from Halicarnassus. It would appear, indeed, that it was a custom of the ancients to repeat a happy composition, either in the single figure or group; and we remember to have seen in the Vatican an antique bronze vase on which were represented several of the groups that occur in the Phygalian frieze. In the case now under consideration we are not prepared to decide which is the original; for though inclined to believe the hint of Pausanias that Pericles sent to Asia Minor for workmen to adorn Athens, we cannot but admit that the fact of this monument being the only building of the kind in Lycia is rather an argument that it was foreign. At the same time, if similar remains exist in Caria and Mysia, the adjoining provinces on the same continent, the assertion of Pausanias is still borne out, and this may be a native work. One important feature seems to have escaped observation: namely, the *sculptured representation of buildings in perspective*,—of which we know of no other example in sculpture. This, then, may be a further argument in favour of Pausanias. It is worthy of remark that the lions have more the appearance of hungry wolves, and but for their tails and manes we should have taken them for those animals. We should have expected a better knowledge of the animal from an inhabitant of the continent of Asia Minor, where it must have been more abundant than in Greece.

In concluding this notice, we must take the opportunity of adding a few words regarding the expediency of adopting some improved mode of arranging sculptures in the British Museum; as the subject is becoming daily of more importance from the arrival of specimens from various parts—links in the great chain of Art. In order to render these valuable as evidence of the progress of Art, it is obviously necessary to afford means of close inspection and examination: and this is rendered impossible by placing small works—as we have been complaining—beyond the reach of ordinary vision. We would therefore suggest, that small models, done to scale such as that presented by Sir C. Fellows, to convey the forms

and proportions of the general structure should be supplied; whilst the detail and detached portions should be brought near to the eye. This could easily be effected by moveable or permanent screens in the centres of the rooms, which would neither obstruct light nor air and afford a larger surface for inserting reliefs. If such a means of showing the Nimroud Sculptures, which are at present ostensibly open for inspection, had been adopted, we should not so constantly hear of persons going expressly to see them and leaving without having found out where they are deposited.

NEW PUBLICATIONS.

Illustrations from the Gospels after Forty Original Drawings. By Friederich Overbeck. Part I. Hering & Remington.

THIS is the first number of a work which is to be completed in ten parts, consisting of four plates each. It makes us acquainted with a portion of a series of original drawings in the possession of Baron Alfred de Lotzbeck in Weyhern. They are much freer from the conceits and affectations of a Peruginesque period than we are wont to find the works of Prof. Overbeck. There is in them obvious study of nature and less convention. The 'Ecce Homo' is, for instance, novel in its plan. The 'Languentium Sanatio' is dramatic in action and pathetic in incident. 'Marie Salutatio Elizabeth' is perhaps the weakest of the four, weak in combination. From a desire possibly to avoid the look of contrivance, it is too much separated in its parts and wanting in point and emphasis. The 'Puer Jesus in Fabrica Josephi'—an illustration of the legend of Christ subject to his parents in Nazareth—is liable to objection on account of its diffuseness. The form and action of the boy sawing the plank into the shape of a cross is exceedingly good. The plates are etched by different hands—with much character.

The Words of the Preacher, Son of David King of Jerusalem. Illuminated by Owen Jones. Longman & Co.

THIS is unquestionably a splendid example of the class of productions to which it belongs. Mr. Jones has here surpassed all his former productions in its peculiar kind. The initial letters are bold and fanciful—the typography and general arrangements excellent. Altogether, here is a very good and magnificent imitation of a middle-age service-book.

The Decorator's Assistant. Vol. I.—A very valuable publication, comprehending much knowledge on a great variety of subjects that come under the decorator's notice. The volume is richly illustrated with woodcuts,—giving the geometric construction as well as completed appearance of the ornaments described; and the several branches of the arts, with their diverse modes of manipulation as they apply to decorative purposes, are so treated as to make the book important to all engaged in these as a profession.

Burns in the Storm. By J. M. Scrymgeour. Wilson. —The "portrait piece," as it is termed, of Robert Burns in the storm of 1793 has been illustrated also in the form of poetry by the painter himself. We like his lines better than his pictorial embodiment.—The print is powerfully scraped on steel by Mr. G. H. Every.

Portrait of George Hudson, Esq. Painted by Francis Grant, A.R.A. Engraved by G. R. Ward. Colnaghi & Co.

The picture from which this engraving was made has been characterized as looking like a waiter tarrying for the settlement of the dinner account:—so we need say little about its dignity in this version by Mr. Ward. Nevertheless, we have seldom seen his art better exercised. The impression before us is forcible as to keeping and luminous in its ensemble.

Portrait of W. Astell, Esq., late Chairman of the East India Company. From a picture by F. R. Say. Engraved by G. R. Ward.

Another mezzotint engraving, as clear and successful in its scraping as the foregoing.

Portrait of Brevet-Major Herbert Edwardes. Lithographed by Edward Morton, Esq. Colnaghi & Co. Mr. Morton has here put excellently on the stone

the portrait of Brevet-Major Edwardes—distinguished by his recent doings in Moultan. The print in its enlargement on the miniature has not lost any of the resemblance—as often happens in altering scale.

Two large Lithographic Prints, by John Brandard, after water-colour drawings by John Absolon, Lloyd, Brothers.

These prints came to us without any descriptive title. We can report favourably of Mr. Brandard's adherence to the style of the painter. He has produced two excellent and unusually large specimens of lithography as applied to figure subjects.

Illustrations of Southey's Roderick. Designed and drawn on stone. No. 1. Cundall.

The initials which represent the designer and drawer, on these lithographs, we cannot decipher. We recommend that the incognito which the hieroglyphic insures be maintained. Judging by this number, we can say nothing in favour of the work.

Illustrations of Prophecy. Engraved by W. Miller and W. Forrest from Daguerreotype. By G. S. Keith, Esq. M.D. Longman & Co.

The value of daguerreotype exists in precisely the qualities which it has been the wisdom and good fortune of Mr. Keith to enlist in the service of these illustrations. That the subjects themselves have undergone slight modification or adjustment for pictorial presentment is visible from such effects as the skies and their varieties. The main features, however, are recorded through the instrumentality of the mechanical agency which has been brought to bear here on precisely the kind of subjects suited to it. The 'Temple of Jerach,' the 'General View of Jerach,' the third view of the same, the 'Walk of Casarea,' and the 'Tower of Casarea,' 'Jerusalem with the Mosque of Omar,' the 'Palace and Tombs of Petra' prove its adequacy as a means of architectural transcription; while the views of 'Zion'—exquisitely detailed and varied—the 'Bay of Beyrout'—full of microscopic truth—the 'Hebron'—panoramic, minute, and effective—'Samaria'—spacious and grand—'Askelon,' 'Ashdod'—a simple plain, bordered by lake and mountain—are manifestations of its equal value in rendering the accidental and merely playful forms of landscape. With what beauty has it noted down those clumps of the cedars of Lebanon! Here are proofs, if proof were wanting, of the importance of this pictorial agent to the traveller.

Scotland Delineated. Parts V. and VI. Hogarth. The fifth part of this national work scarcely maintains the character which we have assigned to former ones. True it is, we have Mr. Cattermole in three illustrations, Mr. Leitch in two, and Mr. Creswick—a name new to this publication—in one. We are disposed to attribute much of the want of interest in the present part to the baldness of subject. Mr. Creswick's theme is 'Crichton Castle'; and but for its celebration in the notes to 'Marmion' it might readily be passed by—so unpicturesque and unpromising are its situation and aspect. Mr. Cattermole has 'The Leeberton Wynd' and 'The Fleshmarket Close'; the first representing the inn frequented by the poet Burns,—the last, the third story of a gable tenement in which the first Lord Melville lived after he was called to the Scottish bar as Henry Dundas. These are tolerable examples of his art in dealing with architectural irregularities; more to our taste than his view of 'Dunblane Cathedral,'—on whose merits we will be silent. The fault has been in the 'casting' of the part. This was a subject for Mr. Harding; and it was unwise to place it in Mr. Cattermole's hands.—The 'Doric Temple and Statue of Hygeia over the Mineral Spring known as St. Bernard's Well, in a ravine of the water of Leith behind Moray Palace,' is a trim-built, dressed-out, artificial-looking, architectural landscape, done by Mr. Leitch in the right good old style of the drawing-master which belongs to the memory of our boarding-school days.—'The Town and Castle of Dumbarton seen from the Leven,' also by Mr. Leitch, presents an unfavourable view of the Castle itself—which is better seen from the Clyde. The town and craft—wonderfully starch and statuesque—are uninspiring and unsuccessful. They suggest no idea of bustle or industry.—Part VI. contains not only better subjects, but subjects better adapted to the respective talents

of the artists employed on them. 'The New Assembly Hall' presents Mr. Leitch as the delineator of a street scene; and well has he expressed the lengthened perspective. So excellent an illustration in Queen Mary's Bedchamber at Holyrood, that it is to be desired the artist would extend its dimensions into a picture. The groups are excellent, and the scene is stirring and tragic. 'Craigmillar Castle' expresses the breadth of Mr. David Robert's treatment,—and 'Castle Campbell' the delicacy of Mr. Creswick's river scenery: while Mr. Leitch's 'Kilchurn Castle' is a good example of loch scenery,—and Mr. George Cattermole's view of 'Newark Castle, on the Yarrow,' is heightened in its interest by the appropriate introduction of Mr. Wordsworth the poet who has sung of the scenery on that stream.

THE VERNON GALLERY ENGRAVINGS.

THE gift of the Vernon Gallery to the nation is one of the most important incidents in the history of native Art. The whole story of the Collection is an important lesson in the science of Art patronage—a science which has not hitherto been cultivated with great success in England. Here—while a great deal of abstract and sentimental action has been habitually delivered as to the propriety of encouragement towards the formation of a great English school—is a gentleman who sets practically about illustrating the proposition—embodies the abstract in action, and translates the sentiment into the more vulgar but more potential circulating medium. Leaving the field of oratory to others, Mr. Vernon quietly made his way into the work-rooms of British artists,—paid nobly for what he considered to be noble workmanship,—and having, after thirty years of this support to native Art, got together a collection which offered a fair representation of its powers, he gave the purchase of his time and fortune to the nation, as a standing memorial of how the novelty was effected,—a standing proof to the foreigner that England has an Art-produce of her own to show,—and a standing instruction to his countrymen that a national Art Collection need not be exclusively a collection of old or of foreign masters. Valuable as is the gift itself,—the example is of far more value. It will come to the heart of dilettantism like a revelation. A host of prejudices that stood in the path of the amateur collector will give way before it.—There is a good, too, in liberality beyond its intrinsic goodness—that it is contagious. The munificence of Mr. Vernon—like Falstaff's wit which produced its own reflection—will be the cause of munificence in others. Many will, no doubt, follow on the patriotic path which he has indicated. Around the centre that he has laid will gather, it is scarcely to be doubted, a great native collection; for whose housing—as we have again and again urged—it is to be hoped the nation will provide in a manner worthy of the gift. It is for the public, now, by their representatives, to adopt and enforce the lesson which Mr. Vernon has taught. Services like his are not, it seems, of the kind which in this country attract the recognition of governments and courts. But they who deserve the mere conventional honours are they who least need them; and Mr. Vernon has a place in the public gratitude and in the future history of Art in this country which would be poorly exchanged indeed for the tufts and titles that a niggardly ministry withholds.

All methods, then, which assist in promoting the good work of Mr. Vernon have a claim upon our sympathy—all worthy shapes by which the publicity of this new national treasure is to be extended call for our support. The wealth which Government puts into a cellar we are glad to see coined into some form for circulation throughout the country—if the form be worthy of the thing represented and the price means as to bring it within the means of as large a class as the cost of the form itself makes reasonable. These conditions, we are bound to say, the examples now before us of the complete series of engravings projected by the proprietors of the *Art-Journal* in illustration of the entire gallery (embracing 152 pictures) worthily fulfil. This series will carry the knowledge of a collection in which circumstances give such unusual interest to our provinces and colonies in a language which

credit to all the parties concerned in the translation. A more important body of engravings, looking to its extent, its unity, and its national character, has not been undertaken in England; and we are glad to find the promises by which the public interest in the project has been awakened so far redeemed.

A few words on the subject of the original collection itself—that we may be consistent with ourselves, and not misunderstood. Mr. Vernon is said to have made this collection in a spirit at once liberal and intelligent—without prejudice for styles or bins of personal predilection. The general resources of native art and the varied practice of the British school are here represented in their entire range. Subjects of all kinds—from those of poetry and history down to imitations of the humblest objects of vegetation or of still life—are included in Mr. Vernon's examples. The highest and the lowest walks of the school are here traced. With Mr. Vernon's intentions as a patron and collector, this is as it should be. That feeling which induced him to waive all preferences in carrying out his liberal and patriotic views—to seek for excellence in all classes of subjects and all departments of Art—has our entire sympathy. But we must be understood as keeping the particular end in contemplation while we speak thus of the means. On a more fitting occasion we should insist on eclecticism in Art—the distinction to be observed between qualities of mind and qualities of matter—on the importance of not confounding the sensuous with the spiritual. While admitting the truth of imitation in a cabbage, we refuse to class such truth with the grand expressions of historic painting or the Art-revelations of the human face and form. It is our opinion that we are labouring at this moment under the depressing influences of schools, Dutch and Flemish, whose suggestions it will require a generation at least of intelligence, inquiry, and industry among our artists to shake off. These considerations we feel peculiarly urged to enforce at the present time; when the teacher's duty to take the highest moral ground for his art, rather than preach contentment with the display of the mere accidental humanities, is not always regarded.

The Vernon Gallery, as we have said, embraces all the walks of excellence in English Art—and itself affords, however, a useful school for the study of all such questions. The practice of British Art has been very diffuse—and its diffuseness is, like all its other properties, here represented. The completeness of the whole offers great advantages for the study and comparison of the integral parts. The pictures which compose it are well known—and have all already undergone their ordeal of criticism. It is with the characters of this translation only that we have now to deal; and we will take the eight engravings before us, as a specimen of the work, in the order in which we believe they are to appear in the publication.

The series opens appropriately with an engraving, by Mr. W. H. Motte, from a part of Mr. Pickersgill's well-known half-length 'Portrait' of the munificent man to whom we owe this and all the rest. The picture is one of the artist's most successful individualities; and the engraver has here produced it with a skill which will give his name a long association with this generous patron of the Arts. He has worked on it with a success apparently in some degree inspired by the peculiar claims of the subject. Between painter and engraver the form and lineaments of "Mr. Vernon" are here rendered for circulation in a true and eloquent copy.

The varieties of detail and surface in Landseer's 'Highland Music' have been well read by Mr. H. S. Beckwith. The effect of the dissonant music on the canine auditory is well rendered in its varieties of expression. The physiognomies of the several breeds are truly preserved.—The engraving, by Mr. J. C. Bentley, after Callcott's 'Wooden Bridge' demands especial admiration. The chaste and tranquil spirit of this eminent artist's readings of nature has been well understood and expressed by the engraver. The print is as truly suggestive of the colour (and its tone) of the picture as of the painter's other properties. The management of the water is excellent.

Mr. Ward's 'Fall of Clarendon' has found a faithful translator of its characters in Mr. F. Bacon; although the focal interest, the emphasis of light and shade, be wanting—and the hero of the piece himself is dis-

tinguished rather by the scale of form than by any art of light or dark. The picture, we cannot help thinking, had this management in a higher degree. We are not asking for mere conventional tricks of the graver—but for such a reading as shows the personages of the drama each in his due emphasis and relation in the scene.—Stanfield's 'Venice' has been most crisply and brilliantly conveyed by Mr. J. Cousen.

That Mr. R. Staines has succeeded in giving a congenial and satisfactory translation to the raciness of Leslie's 'Sancho and the Duchess' is no mean praise when we remember the comparison which it suggests with Mr. Humphreys's print after the first picture of the same subject in the Petworth Collection.—'The Brook by the Way,' after Gainsborough, with its rugged and picturesque combinations of wood and foliage, has afforded Mr. Bentley, the engraver of the *Callcott*, an opportunity of exhibiting the versatility of his talent. The contrast in the treatment of the two scenes is striking; and Mr. Bentley has rendered this true "passage" of English life as ably as the other.—Uwins's fanciful portrait study of the little girl who, caught by the artist clothed in some of the "properties" of his painting-room, was arrested by him for sitting in her fantastic character—and which he calls 'Chapeau de Brigand'—has been well touched by Mr. L. Stocks. Greater firmness of hand would have given more solidity to the draperies;—and this may arise from a too sparing use of the engraving tool. It is, however, a good print.

As a parting word, let us not be unmindful of the printer's portion of this work. In the impressions before us, he has well seconded the labours of the several engravers. This deserves mention, because it is an incident by far too rare.

FINE-ART GOSSIP.—The country is indebted to Mr. Artaria for the recent importation of one of the finest pictures of a master of very rare occurrence. It is from the hand of John Van Eyck; a name with which it is usual to associate the discovery of painting in oil. Careful investigation has, however, placed that belief in the list of vulgar errors. Chemical knowledge derived from an acquaintance with chemical authors, ancient and modern, enabled John Van Eyck to arrive at certainty of result in the preparation of his materials—and thus to improve rather than to invent his art. We repeat these facts because this picture of Mr. Artaria's exhibits the consequences of the knowledge in question—in a brilliancy and purity of materials which have since been rarely equalled. St. Luke (in whom is to be recognized the portrait of the donatore) is represented in the act of drawing in *grisaille* the Virgin and Child. The holy personages are under a canopy of rich cloth of gold,—the Virgin seated on a carved gothic throne. The interior in which the action takes place is divided from a middle distance by a gothic doorway or opening; over which, and at whose sides, glass stained with armorial bearings and other devices makes allusion probably to the donor or individual through whose instrumentality the picture was called into existence. On a terrace in the mid-distance, a man and woman, habited in the quaint costume of the time, are engaged in conversation, looking out on a river stirred by the breeze and flanked by buildings—and on a street in which are gossips at shop-doors and loungers in the street. A landscape distance bounds the horizon. In all the details of these several parts, the truth and beauty of execution are not more remarkable than is the astonishing state of preservation after a lapse of four centuries. It is the habit to talk of the Venetian secret: admiration would be more fittingly bestowed on combinations of which they were masters alike in their arrangement of local colours and in the excessive delicacy and subtlety of their tints. But if *mystery* is to be assigned to the chromatic means of any school, it is to that of Van Eyck and his followers that such an attribution should most properly be made. Luminousness is commonly associated with the proper management of impasto,—transparency with systematic conduct of the ground, left more or less as the basis of the shadows. The one and the other are alike attained in this picture, by means which all the advantages of modern discoveries in chemistry and all the refinements of modern practice do not realize. It will be of course understood

that these remarks are intended to be restricted to the technology of materials. In an archaic sense, this work is of high importance to the painter: but such forms as these of the Virgin and the infant Christ assort not with the ideal of those who can appreciate what is beautiful and refined in Nature or what is abstract and grand in Art. In the manifestation of completeness of means and as dealing with great variety of incidents and details—this will challenge comparison with the picture by the same master which our National Gallery already possesses—and in many senses Mr. Artaria's picture will be thought preferable.

We saw at Mr. Hogarth's, in the early part of the week, the drawing on stone from the picture which Count D'Orsay painted of 'The Saviour'—of which picture we spoke when it was exhibited at the Suffolk Street Gallery last summer. Mr. Lane has made a most elaborate drawing; which fully sustains his reputation as one of the most finished amongst lithographic draughtsmen.

Saturday last being the eightieth anniversary of the foundation of the Royal Academy, a general assembly of the Academicians was held on that day; when the following distribution of premiums took place.—To Mr. F. Cowie, for the best copy made in the school of painting, the silver medal; to Mr. E. Eagles, for the best drawing from life, the silver medal; to Mr. W. Jackson, for the best model from the life, the silver medal. To Mr. J. Bidlake and Mr. C. A. Gould, silver medals were awarded, for drawings of the Whitehall front of the Banqueting House; to Mr. F. Clark, for the best drawings from the antique, the silver medal; to Mr. J. Kirk, for the best model from the antique, the silver medal. In consequence of the continued indisposition of Sir M. A. Shee, the premiums were distributed by Mr. Jones, the keeper: who in a short but eloquent address enforced on the minds of the students the necessity of sedulous attention in the schools.—The general assembly afterwards proceeded to the choice of officers for the ensuing year: when the following were appointed:—Sir M. A. Shee (re-elected) president. Council—old list: Sir R. Westmacott, J. P. Deering, W. Wyon, and F. R. Lee, Esqrs.—new list: C. W. Cope, W. Dyce, E. Landseer, and R. Cook, Esqrs. Visitors in the Life Academy—old list: W. Mulready, D. Macleise, S. A. Hart, H. W. Pickersgill, and W. Wyon, Esqrs.—new list: C. W. Cope, W. Dyce, F. R. Lee, and C. Landseer, Esqrs. Visitors in the School of Painting—old list: S. A. Hart, D. Macleise, W. F. Witherington, and C. Stanfield, Esqrs.—new list: A. Cooper, C. W. Cope, W. Dyce, F. R. Lee, and C. Landseer, Esqrs.—W. Mulready, Sir R. Westmacott, and P. Hardwicke, Esqrs., were re-elected Auditors.

The Professor of Architecture, Mr. Cockerell, will, we understand, commence his course of lectures to the students of the Royal Academy on Thursday, the 4th of January,—and continue them during the five succeeding Thursdays.

The first meeting for the season of the Graphic Society took place on Thursday evening last,—and was numerously attended. Among the things exhibited was 'A Book of Designs,' by Flaxman, from Ovid's 'Metamorphoses,' and several designs by him for monumental statues and reliefs—the most part in a severe and grand style. There was a volume of excellent studies of interiors by Mr. Redgrave, with De Hooghish effects of light. Some were Elizabethan interiors in England—others interiors in the Low Countries. There were also several etchings, by Thomas Landseer, from pictures by his brother Edwin—a good study from the Life, by Etty—capital water-colour drawings by Mr. Hunt—a portfolio of Calotypes by Mr. Owen, which far excelled in the presentment of foliage and gradation any effects of this particular art that we have before seen—some good studies, by Mr. Ansdell, of Scottish scenery and of cattle—the sketch by Mr. Cross for his large picture of 'Richard Cœur de Lion,' very spirited—some tastefully treated groups of flowers by Mr. Bartholomew—a fine study by the late Mr. Crisall—clever designs by Mr. John Bell—and numerous other works of minor consequence.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, EXETER HALL.

CONDUCTOR—MR. COSTA.

On SATURDAY, December 23, will be repeated Handel's Oratorio 'MESSIAH.'—Principal Vocal Performers, Miss Birch, Miss Dolby, Mr. Sims Reeves, and Mr. H. Phillips. The Band and Chorus will consist of nearly Seven Hundred Performers.—Tickets, 3s.; Reserved Seats, 5s. each, may be had of the principal Musicians, at the Office of the Society, No. 6, Exeter Hall, or of Mr. Bowley, 23, Charing Cross.

THOMAS BREWER, Hon. Sec.

THEATRE ROYAL, DRURY LANE.

GRAND BAL MASQUÉ.

M. JULIEN has the honour to announce that the GRAND ANNUAL BAL MASQUÉ will take place on MONDAY NEXT, and begs to assure the Nobility, Gentry, and his Patrons in general that the Entertainment will be of unequalled brilliancy.

Tickets for the Ball, 10s. 6d.

Speculators.

Dress Circle 5s. | Lower Gallery 2s.
Boxes 3s. | Upper Gallery 1s.
Private Boxes from 3l. 3s. upwards.

All persons having demands on the Establishment on account of the Concerts or Bal Masqué, will please to send in their accounts immediately in order that they may be examined and discharged.

NEW PUBLICATIONS.

Julien's Album for 1849.—A specification of the contents of this gay annual will satisfy the purchaser that he will have variety enough for his money. Among the nineteen songs are two by Lindblad and two by C. M. Von Weber, with the text "done into English,"—original compositions by Messrs. Hatton, Balfé, E. Loder, E. Schultz, and Lavenau (the last gentleman's meriting particular praise). Besides these, he will find the *romances* 'Benedetta' and 'Ma Brunette,' which were last season introduced to us by Madame Sabatier. After song comes dance; and in this interesting department we encounter Quadrilles and Polkas by M. Julien, and Waltzes in the true Vienna style by "E. St. John Mildmay" and Prince R. Metternich. The volume is beautified by lithographed character-portraits of Madame Grisi and Signor Mario, and of Madame Viardot-Garcia and Mdlle. Alboni in 'Gli Ugonotti'; and, on the whole, may be characterized as the best volume of its series.

OPERA POLICY AND IMPOLICY.

THE close of the Italian Opera at Paris ought to speak with monitory force to the managers of our Italian operas in London. It is easy to lay the decline and fall of "that established institution" at the Republic's door!—and with some part of the calamity, the new *regime* (?) is, doubtless, chargeable. But other reasons may be enumerated. The theatre has been this season without a tenor,—without a dramatic *prima donna* (Madame Persiani's exquisite vocal science being insufficient "to fill a house"). The one actor who has appeared, Signor Ronconi, allows himself to be hampered by conditions and caprices which make him next to valueless. No novelty of any interest has been produced. Now, though under more settled circumstances bankruptcy might not have come post-haste, prosperity under conditions like these must have been impossible. Taking no ill-natured pleasure in the losses of the French, if they are to happen, we English might do well to profit by them in Art as in Politics. And ere either Mr. Lumley's or Mr. Delafield's *programme* be issued we warn them that novelty must be had, or their theatres will go the way of—all theatres, Royal and Republican. This novelty must be not merely new *cadenzas* and graces; not a Lind in an old repertory, nor a hackneyed opera mounted with Covent Garden munificence—but fresh and unfamiliar compositions. Till Rossini's fertility and unprecedented success supplied the opera-houses of Europe at a cheaper rate, each one had its own separate composer: ours, the first-fruits of Gluck and Cherubini. It was for London that Winter wrote his pleasing second-class opera 'Il Ratto di Proserpina,' for Mrs. Billington and the aunt of Madame Grisi—*la Grassini*. Even during the reign of Catalani and her "*cinq poupées*," it was thought necessary that something should be devised expressly for the Haymarket. We must not have the ill-success of 'I Masnadieri,' liberally commissioned by Mr. Lumley, thrown in our teeth as answer. In the present state of taste any child having musical foresight, not fashionable sympathy, must have been convinced that Verdi's music never could take root in England. Moreover, the *maestro* had obviously exhausted himself ere he came to open anew his bundle of threadbare wares for customers who had never liked his better article. We would seriously inquire of every one concerned, whether

something better might not be obtained from Mercadante, or the Riccis, or even Pacini; presuming the capacities of our singers—and, yet more, the taste of our public—to be studied. Meanwhile, the lighter repertory of either theatre might be enlarged by the 'Leonora' of Mercadante and the 'Scaramuccia' of one of the second-named brothers. The most classical of managements dare not trust too far to revivals—the most liberal cannot accomplish a series of such *tours de force* as the production of 'Gli Ugonotti.' Neither, let us add, do the works exist. Therefore, besides the unheard operas by Mozart ('Il Seraglio' and 'Idomeneo') and by Gluck which we would have carefully and not reluctantly presented, did we hold the reins,—and besides the repertory of the *Académie* which will add two or three grand works (not more) to our English list,—we would fain see application made to the modern Italian composers for the use of the Italian singers. But we beg leave to decline the transaction if it must be entered upon after the fashion of Italian managers, Italian poets, and Italian publics; which runs thus:—No matter how old the *libretto*, or how *very old* the melodies, provided that the names—and the dresses—be new.

SOCIETY OF BRITISH MUSICIANS.—There were many features of interest in the Society's Third Chamber Concert, though it began somewhat lamely. Mrs. Reinagle's Pianoforte Trio merited better playing than it found and more careful rehearsal than it had received. Mr. Davison's setting of Shelley's lovely words,

Swifter far than Summer's flight,

well sung by Miss Payne, was *encored*. As in other songs of the series which we have formerly admired, the composer has entered into the spirit of his author with truthful and musical expression. A MS. Quartett for stringed instruments, by Mr. C. Horsley, was performed with great success. The *scherzo* merited its *encore* for its grace and ingenuity and, better still, its individuality. The choral Adagio, with interludes *alla fantasia*, written so as to display the first violin, and finely played by Mr. E. Thomas, was also much admired. We have never, even when tempted by Mendelssohn in his Second Trio and Second Duett with violoncello, or by Moscheles in his *Sonate Symphonique*, been able to reconcile ourselves to this new-fashioned use of the church style of melody in chamber music: it seems to us nearly as much of a mistake as would be a vocal quartett imitating (were it possible) one of Beethoven's stringed *adagios*, where the melody and the florid accompaniments are artfully distributed among the parts. But this is possibly an individual fantasy. The last movement of Mr. Horsley's Quartett commences, and is closed, with spirit and brilliancy. In short, progress of the best quality is to be found in this composition. Mr. W. S. Bennett played three movements from his *Suite des Pièces*, Op. 24; also his *Rondo Piacetevole*, which rarely fails to be asked for a second time, and is one of his most charming works. After this the 'Ottetto' of Mendelssohn was to come. Besides the Misses Payne, Miss Dolby and Mr. Calkin sang.—There seems now, in short, a chance of this Society really doing itself, and England, credit. A national style of composition is, it is true, still undiscovered: but in proportion as ultra-Germanism is got rid of (including the "new discords" which give a peculiar and piquant reading to the Poet's definition of discord as "harmony not understood") in proportion as exclusive idolatry is shaken off—the chances of such a discovery increase, and the ground is cleared for a real genius whensoever he shall appear.

HAYMARKET.—Shakspeare's 'Two Gentlemen of Verona'—a play seldom performed—was revived here on Thursday. Its stage attractions are not great. It was written before the poet's invention and imagination had arrived at maturity; and follows, in great part, with minute servility the Spanish romance from which it is borrowed. Shakspeare, however, added some new characters: such as *Valentine* (Mr. Charles Kean),—who stands in noble contrast with the mean and perfidious *Proteus* (Mr. Creswick). *Speed* (Mr. Webster) and *Launce* (Mr. Kealey), with his dog, are also original sketches. On this occasion they were well and graphically acted. The heroines *Julia* (Mrs. Charles Kean) and *Silvia* (Miss Julia Bennett), found adequate representatives. These

parts are, as it were, the first dim outlines—the indefinite foreshadowing—of those true women whom in subsequent works Shakspeare portrayed with such exquisite taste and purity.

SADLER'S WELLS.—On Wednesday was revived, in part, Shakspeare's historical play of 'Henry the Eighth,'—being made to terminate with the fourth act. The interest of the drama centres in *Wolsey* and *Katharine*,—and their story closes with that act. Mr. Phelps's reading of *Wolsey* is artistic,—often beautiful and generally impressive. The soliloquy of farewell to his greatness and the parting dialogue with *Cromwell* (Mr. Dickinson) were admirably delivered. The *Queen Katharine* of Miss Glyn is distinguishable from both that of Miss Cushman and that of Mrs. Butler. The former lady in the dying scene exhibited the minute traces of physical decline,—the latter maintained the imperious majesty of the character to the last. Miss Glyn has preferred the poetic aspect of the situation,—over-informed, however, with a supernatural sentiment. The poetic feeling was most apparent in the dialogue with *Cromwell* and *Capucius*,—the supernatural in her apostrophe to the visiting spirits after indulging in the visionary slumber induced by the music of her own commanding. The unconscious rising and abstracted attitude were finely conceived and executed. In the trial-scene, too, the actress was highly effective. In the famous "Lord Cardinal,—to you I speak" she adopted the well-known pictorial Siddons attitude; and it told with great force. The concluding speech was delivered with especial dignity. Altogether, her *Queen Katharine* is the finest performance that Miss Glyn has yet achieved,—and it is likely, after a few repetitions, to take a high place in the range of histrionic efforts. The house was crowded to inconvenience.

MARYLEBONE.—The Pet of the Petticoats has been revived here; Mrs. Fitzwilliam performing, with her usual felicity of style, *Poll the Pet*,—and introducing some new songs. The part of *Monsieur Zephyr* was enacted by Mr. Buckstone.

MUSICAL AND DRAMATIC GOSSIP.—Few who look over that most gravely-interesting of all our annual publications—'The Minutes of the Committee of Council on Education for 1847-8'—will fail to perceive that since last year a steady advance has been made in the recognition of Music as an art to be learned and practised, and which possesses the most humanizing influences. The columns of our own journal—which in some degree reflect the literary history of the time—have borne ample witness to the fact since we last [*Ath.* No. 1050] touched upon this feature of the Government book; but we are glad to be confirmed and encouraged by such paragraphs as we find in the Rev. Mr. Cook's 'Report on the Schools of Middlesex,' &c. "The effect of vocal and instrumental music," says he, "both on the discipline of schools and upon the manners and general cultivation of the pupils, is represented, by those who have the best means of judging, to be highly satisfactory."—The words marked in italics deserve particular attention. A relish for instrumental music, yet more, the very humblest participation in it, cannot be acquired without some scientific instruction. We remark this all the more emphatically because precision of idea on the subject has yet to be attained by other of the Inspectors,—to whose Reports importance is naturally attached. The Rev. Henry Moseley, for instance, writing of a favourite school; the one at King's Somborne, [*vide Athen.* No. 1048] says, "Singing is no task to these children: music has found its way to their hearts,—a result which I have never met with in an elementary school, except where, as here, a large portion of the children are allowed to sing by ear, and where all have thus begun."—Now, this recommendation of instinct as preferable to knowledge—of an empirical as superior to a scientific method—comes oddly from a Government Inspector; and can only be justified if Music is to be considered as a mere sport, and not a pursuit to the rational acceptance of which any importance is attached. A sense of tune, such as enables a child to sing by ear, is not music—merely a capacity to be taught Music. And though

it be inestimable as an aid to instruction, yet if it be treated as the bridge by which the pupil must go over into knowledge (in place of the desire which leads him to the bridge's end), it breaks down—and it will break down—at every step. It is easier for clever children to commit repeated poetry to memory than to learn to read,—and the verse thus acquired finds its way to the heart more pleasantly than any spelt out in the pages of a primer. But Mr. Mosely would hardly, we suspect, advocate ever so slightly the superiority of the former method of getting at book-learning. We ought hardly to have to explain to a School Inspector that whatever is taught should be taught *ex initio* and thoroughly; but the above passage is too ambiguous and open to misuse to be passed over.

Within the week, Mr. Edmund Chipp has given two organ performances on the instrument just built by Messrs. Hill & Co. for the Church of St. Mary-at-Hill. We cannot on any occasion like this pretend to report upon the artificer's handiwork: since, the technical power assumed, the task would be one "never ending, still beginning"—no two organs being precisely alike,—and further, position, scale, &c. &c., having to be considered afresh in each specimen. In this variety, the King of Instruments stands alone. How few, by the way, when they hear an organ performance consider where some of its peculiar meaning lies; or think, as we once heard Mendelssohn say, "that the pathos of the *vox humana* stop"—which, when in perfection, has an expressiveness of tone not to be taken away by the worst of players—"is entirely owing to a particular arrangement of a few bits of wood or metal." No such other independence of instrument and executant exists in Music. And yet this allowed and understood, what a vast difference there remains betwixt effect and effect, style and style, player and player,—on no instrument, perhaps so great as on this very immovable, unchangeable organ! How poor is the best-arranged organ music all must have felt the other morning, when, after other specimens, Mr. E. Chipp played Bach's grand *Fuga* from the *Pasacaglia*, and Mendelssohn's *Sonata*, No. 5,—both compositions written by great masters expressly for the organ! They showed in all its glory the instrument of many voices which Milton sang,—not as a patchy and passionless representative of the orchestra or singer. At a second performance, Mr. Chipp was to play the other organ *Sonatas* by Mendelssohn. Now that they are once studied, we hope to have further opportunity of making acquaintance with them—in circumstances different from those under notice, where criticism becomes next to impossible. Meanwhile, Mr. Chipp deserves credit for being "first foot" with compositions by no means easy.

While the desire for improvement in church-music is, under the system of voluntary operation, producing satisfactory results in every corner of England, we read in the *Daily News* that "a good deal of feeling has been occasioned at Bristol in consequence of a resolution come to by the Dean and Chapter to abolish chanting in the services of the Cathedral. The cause of the resolution has not been made known in any official way; but it is stated by one of the local papers to have arisen from the fact of a clergyman having been elected precentor who either has not the physical requisites for chanting or will not use them." So much for rubrical traditions in the so-called strongholds of sacred Art;—on the maintenance of which, by way of plea, so many ancient uses and abuses ill befitting our own time are defended! Unless we are greatly mistaken, the best church music is no longer to be heard in our Cathedrals; but should other Deans and Chapters choose to follow the Bristol example, a change may come over the world of service-music. Chanting shut out of the Cathedral is only one degree less odd than an organ let into the Conventicle.—The coming performances of 'Elijah' at Bath and Bristol illustrate anew the deep and immediate hold which that noble work has taken in England. But old favourites are not, therefore, deposed.—A correspondent from Honiton begs us to note, as a sign of musical activity in a town containing only three thousand inhabitants, a recent performance of the 'Messiah' by the Choral Society of that place.

Manchester journals announce that Dr. Mainzer has arranged henceforth to pass the larger portion of

the year in Lancashire. Some of our readers will be curious to learn with what success the Edinburgh classes will be carried on during the absence of their ingenious director,—how far after the fashion of those in Paris and London. Waiting for information on the subject, the immediate fact confirms our statement of Dr. Mainzer's migratory habits which last winter gave such serious offence.

On Saturday last the public was informed that Covent Garden is to be closed till the 26th instant; and it is then to re-open with a new opera (Signor Schira's 'Kenilworth') and a Christmas pantomime. The fact brings with it its own comment.

M. Berlioz states, in the *Journal des Débats*, that 'Le Prophète' is not yet fully cast—and that M. Meyerbeer is in quest of two basses and a *seconda donna*. The possible engagement of M. Bouché is talked of,—and the return of M. Levasseur has taken place. We should fancy that in the present state of the Italian theatres M. Derivis is attainable. Neither M. Roger nor Madame Viardot-Garcia, it is added, will present themselves at the *Grand Opéra* till they appear in the new work. By this determination, every conceivable stake is accumulated upon one single card. The article communicating these tidings pronounces a funeral elegy over the voice of Duprez—now utterly departed. It seems but yesterday that the French critics were taking leave of the predecessor of Duprez—poor Nourrit. Altogether the times are odd:—perhaps the Singer has never been at once so unavailable and so exorbitant as at this moment—when failure meets the eye on every side, and when the sacrifice of egotism for the sake of Art was never so important.—A one-act trifle, 'Les Deux Bambiens,' has been played at the *Opéra Comique*. The music is by M. Bordèse. An opera by M. Ambroise Thomas, in two acts, entitled 'Le Kaid,' is announced as about to come.

The French dramatic event which we have this week to record is not the candidature for Presidency of one whom, scarcely a couple of years since, all France after having laughed at had forgotten—but the production at the *Théâtre Historique* of a translation of Sir E. Bulwer Lytton's 'Money.' M. Janin's tone with regard to this comedy is amusing, from its downright rancour. Remembering, possibly, certain past criticisms by the author of 'Pelham,' he scolds himself out of breath, heaping upon the play and its author as many hard words as he can muster. The ill-humour, as fortunately often happens, defeats itself.

Mr. Abington, barrister, actor, manager of the Norwich and Southampton Circuit, and lessee of the Richmond Theatre, died recently at the early age of forty-one, at the dwelling-house of the last-named theatre, and in the room in which Edmund Kean expired. It will be recollected that about two years ago, Mr. Abington attempted, but with small success, to revive the legitimate drama at the little Queen's Theatre in Tottenham Court Road. He was a scholar and a gentleman—and deserving of more encouragement than he received on that occasion.

MISCELLANEA.

Maize in Mummies.—In the *Athenæum* of Sept. 2nd, in this year, at p. 890, it is reported that Dr. Daubeny, speaking on the vitality of seeds, mentions an experiment with some taken from a mummy, the result of which was a plant of maize. The Doctor considering this as a plant of the New World (?) says, it must have been introduced into the mummy subsequently to the discovery of America. For what purpose, why, and wherefore should anybody (an Arab or Egyptian Fellah particularly) have taken the trouble of putting maize within the envelope, if that be possible? Mummy-making had long been out of fashion in Egypt when America was discovered. Then follows the question:—When, and upon what authority was maize decided to be an American plant? Von Martius tells us, that it has never been found in a wild state in America. Prof. Rafinesque, in his 'American Nations,' &c. (vol. ii., p. 75), says likewise it has never been found quite wild in America; that Bayley Frazer saw it "almost wild" in the Himalayas; that Hesiod mentions cakes, &c. made from the flour of maize as in use among the early Greeks; that it found its way into Greece and Italy through the Arabs, and not from

America; that it has been cultivated from time immemorial in Java, Central Africa, Soudan, &c.—for which he quotes Marco Polo, Crawford and Raffles; and that it has native Negro names:—finally, that M. C. Gebelin thought that it was known to the Assyrians. My time will not permit more than this hurried notice,—otherwise I think a body of evidence might be adduced sufficient to show that (like Tobacco) there is at least a doubt whether we are right in assigning this cereal to the New World exclusively. Let me add a curious coincidence, somewhat confirmatory of the above:—In America parched corn (maize) forms an important article of food with many Indian tribes. Hasselquist tells us it was also thus used in the East. In Egypt the ears of maize roasted were commonly eaten by the poor. Parched corn is mentioned in the Old Testament as an article of food.—Joshua, v. 11. and Ruth, ii. 14.—probably elsewhere. General Vallancey (in Col. de Rebus Hibern., &c., No. 13. xxxvii.) gives a quotation from Bates, as follows:—"The green corn they dried at the fire, or roasted it: and the full ripe grain in the ear they rubbed out, and ate with oil."—The Hebrews? M.—[This is a revival of an old and, as we think, worn-out discussion. No reasonable doubt exists about the American origin of maize:—as is shown in Dr. Lindley's paper on the subject in the *Journal of the Horticultural Society*, vol. i., p. 114. If, indeed, Hesiod did say that cakes were made from maize flour, the question would wear another aspect; but where, and in what words, did Hesiod say this?—We entertain no doubt that "a body of evidence" might be adduced to show the Asiatic origin of maize as satisfactorily as that of tobacco,—and by a similar process.]

Sea Serpent.—By publishing last week an extract from the *Journal* of Lieut. Edgar Drummond describing a most remarkable fish that was observed from the deck of H.M.S. *Dredalus* on the 6th of August last, you have both terminated a somewhat interesting controversy and confirmed the accuracy of Prof. Owen's doubts as to the existence of the Great Sea Serpent. An attentive comparison of Lieut. Drummond's minute and rational account with the rough sketch contained in the accompanying log-book, of a large fish of the Cachelot species that was seen by the captain, officers, passengers, and crew of the Hon. East India Company's ship, *Castle Huntly*, on the 1st of May, 1821, in lat. 4° 15' N., long. 24° 27' W., will, I have little doubt, readily convince all whose inquiries you may kindly facilitate, that the animal seen by Capt. M'Quhae was not a sea serpent, but one of the species of cachelot, or black fish, already referred to. It is now scarcely worth while to point out the manifest errors apparent in the several statements on this subject that have preceded Lieut. Drummond's. I may, however, mention that the accumulated rate of speed at which H.M.S. *Dredalus* and the serpent (query, fish?) are represented to have passed each other, in opposite directions, renders it wholly impossible that an object of only four feet above the surface of the sea could have been kept in sight for twenty minutes, however good the glasses.

I am, &c. H. W.

Lloyd's, Dec. 14.

[We have little doubt from the drawing figured in the log-book that it was a shoal of the black fish.]

Improvement of the Mississippi.—A committee has made a report concerning "the father of waters" to the American Association for the Promotion of Science; from which the following are interesting extracts.—There is not by 20 or 25 per cent. as much water now passing down the Mississippi annually as there was twenty-five years ago. * * In former times the steamboats ascending or descending the river were detained about half of their time by dense fogs; while now hardly any such obstructions prevail, so that packets succeed in making their trips to an hour with no fears of such a retardation. Assuming that the diminution of the waters will continue in somewhat the same ratio as they have recently done, the time cannot be far distant when all apprehension from inundation will have in a great measure passed away. It is further remarked, as an evidence of change, that the quantity of floating timber or drift-wood passing annually down the river has diminished in a far greater ratio than that of the water,—so that the aggregate quantity cannot now be over 50 per cent. of that which formerly passed down.

Machine for Taking and Engraving Representations of Statues.—In the last number of the *Art-Union Journal*, there appears an article descriptive of a machine invented for delineating and engraving representations of statues and busts, accompanied by a plate exhibiting a specimen of its performance. The object of the present communication is, through your widely extended journal, if you will give it insertion, to bring a knowledge of the merits of this machine as much as possible before the public, in the hope that it may be taken up and brought forward by some artist

capable of applying it to the useful purposes for which it has been constructed. The invention is due, as has been stated in the *Art Journal*, to a labouring mechanic, by the name of Stokes, who has been for many years a workman in the employment of the late Mr. R. B. Bate, mathematical and optical instrument maker, in the Foundry. By the encouragement and assistance of Mr. Bate, the machine was completed just at the time of his death. The instrument will give a faithful and perspective engraving of a statue or bust of any size and in any proportion to the object taken. By its engravings may be readily and correctly made of the most valuable works of Art. It seems, therefore, a subject of regret, that this machine, which bids fair to be of national utility, is not in the possession of some person who could apply it to the production of engravings that would be of great value. Had Mr. Bate not unfortunately died, he would have taken steps to bring a knowledge of this invention to the notice of artists, and rendered this appeal unnecessary. *Edmonton, Dec. 13.* THOMAS FLEMING, L.L.D.

Book Trade of the East.—We have learnt that the Board of Education is extending the number of its publications in the native languages. After all that can be said for our English (and much can), it must be owned that neither here, nor anywhere, can the body of any people be addressed to a good purpose but in their own tongue. The art of printing has made great advances of late years in Bombay—particularly the lithographic branch, for which the chief Eastern languages are well adapted. We were told the other day that as many as six different editions of the entire Koran, in Arabic, have been lately worked off in Bombay, consisting in the aggregate of about 15,000 copies. There is great facility for such work in Bombay; and "the freedom of the press" must thus already be dear to nations who only enjoy it from a distance. The Koran, we are told, thus printed in Bombay, is despatched to Persia, Arabia, &c.; and instead of costing 15, 20, or 30 rupees each, as very ordinary copies used to do, now sells for 3, and sometimes 2 rupees, with a good profit to the printer. In this way Bombay may now be considered the book-store of a great part of Central Asia.—*Indian Paper.*

Miss Martineau in the East.—In your notice of a little book of mine, I observe an error which, though a slight one, might affect my character for veracity. I do not suppose that Miss Martineau's own dragoman misheard her "Mrs. Norton," for he was a superior man to most of the native guides; but mine, who was young on the road, constantly did, and by him I was informed that others of the native servants did likewise.—Apropos of this, I may remark that the substitution of "Mrs." for "Miss" appeared to me to be a not uncommon mistake among the Arabs,—for they seem to recognise a woman only as an *adjective*. I am, &c., THE AUTHOR OF "THE PINE OF REPOSE."

The Tyne.—The conservators of the River Tyne have for some years been engaged in deepening the river and removing obstructions to the shipping. One of the most formidable bars, which has long defied their exertions, was Cockran Sand, about five miles below Newcastle. The removal of this sand exposed a stupendous oak tree; which, on Monday last, after being skillfully and securely chained to a vessel at low water, was at high tide weighed and carried to Newcastle, where, by means of a powerful crane, it was raised and laid on the quay. It measures 16ft. 16in. in circumference by 18ft. long, and it is conjectured that it must weigh at least 15 tons. A tree of such dimensions (and this may be considered but a moiety of the length of the stem) must lead us back to a very early period. Certain it is, that from the appearance of decay it must have been many centuries in its late position. Before it bowed its leafy head it must have been at least of from 400 to 500 years' growth. The surface of the side on which it lay is covered with a metallic coating of iron pyrites, which, with another scaly covering of pyrites, forms a kind of gallery, in some parts 3in. to 1½in. apart, having in many parts the intermediate space filled up with beautiful crystals of pyrites of minute sizes like needles. It appears clear that the tree must have fallen or remained in the position in which it was found; as below it and embedded with it were quantities of small pieces of branch wood and hazel nuts, most of which were perforated at the top, and empty. The wood or bark below the pyrites appears to the extent of 3in. completely charred; and for 3in. or 4in. further the wood, although it has not changed its colour (the laminae being distinct), is yet quite decayed. After this part is removed the rest is quite sound.—*Newcastle Guardian.*

TO CORRESPONDENTS.—R. T.—D. S.—Vincel.—W. H. C.—Argus.—W. H.—F.—Tell-tale.—W. A.—received.

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